

ARX CAELESTIUM — PORTA NOCTIS: THE GATE OF NIGHT

Project AngelBook – Volume II – Part 4



Ezekiel Redik Yarbrough

PORTA NOCTIS
The Gate of Night

Project AngelBook – Volume II – Part 4.”
By Ezekiel Redik Yarbrough

“Enter the shadow to reclaim the light

Published 2025

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AKA: DBM ECLIPZE

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This is a living document—an evolving resonance between author and reader, ever unfolding with each encounter.

Part 1: The Cockroach, The Monk, and the Storm

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Just a week after finishing Volume 1, I plunged headfirst into a relentless two-week stretch of writing, compiling over 1,400 pages of magick, religious comparative work, and deep reframing of spiritual paradigms. It's been a whirlwind—every day channeling aliens and angels, the energy pouring through me nonstop. To handle it, I started taking multiple showers daily, each one a ritual to calm my mind and body. But the intensity was overwhelming—I began vomiting in the shower, a sign of exhaustion and the spiritual pressure building up.

Amid this chaos, I began to comprehend how bizarre my life had become—the original tension between myself and God that led to this point, the cycles of ego death and spiritual rebirth. At the same time, I felt attacks and attempts to silence me from others who couldn't handle the truth I was uncovering. My family, especially my dad, clung even tighter to beliefs that didn't provide answers—because those answers had been erased or hidden, buried in removed biblical texts, secret Jewish narratives, and the dark web. This created a painful tension: I wanted to wake them up and help, but my words felt like spiritual attacks on their faith.

One night, utterly drained from writing 555 pages in a day and pushing through 1,444+ pages in two weeks, plus prepping for my biggest rap show, I stepped out of the shower, exhausted and spent, when I spotted a massive flying cockroach in my room. I hate killing any living thing, but I also couldn't sleep with that creature flying around. It was a standoff. I struck it with a broom, not wanting to hurt it, but needing peace. It scuttled into my closet, and I felt guilty but relieved it wasn't flying anymore. I let it be—free in my room.

This moment reminded me of a story of a monk who was told by his master that true spiritual change is proven by the ability to meditate in a dark cave during a thunderstorm. The monk tried but fled after being terrified by the bugs, scorpions, snakes, thunder, and rain. I thought of the Aghori tribe, who take this to an extreme—consuming brain matter, drinking from skulls, constantly reminding themselves of death. That raw, intense vibe was exactly the atmosphere I was channeling as I dove into this work.

Part 2: The Forced Shroom Trip and Ego Death Journey

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The next morning, still riding the edge of exhaustion and spiritual overload, my friends Warr (Isaiah Warren) and KTdaGreat (Rashad Mosby) reached out. They wanted to come over early, listen to beats, and trip shrooms. Despite being wiped—having stayed up until 5:19 AM writing—I said yes. I consciously chose to dive into that uncomfortable place, forcing an ego death to accelerate my learning and spiritual growth.

We loaded up, and as the shrooms kicked in, the room filled with a blend of old beats—many 2-3 years old—that I found when I was in a dark, broken place. The trip made every beat feel like a fragment of my fractured self. Even the ones I now disliked became emotionally charged, like splinters of forgotten versions of me. Listening to 200-300 beats back-to-back felt like enduring hundreds of ego deaths, one after another.

Though the beats were often bad or repetitive, I didn't freak out. Instead, I embraced the weirdness. I joked about the poor quality with my friends, laughing at the shadows of my past self. The experience was both deeply healing and strangely surreal—exposing my internal wounds in front of friends, without making a scene. It was raw, dramatic, but I held it inside and allowed growth. When the trip wound down, my friends wanted to get food and leave. I immediately sought solace in a long shower, to calm the storm inside me. Afterwards, I went outside to meditate in nature—by the creek and in the grass.

Part 3: Meditation, Nature, and Reflections on Life

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Outside, surrounded by the gentle rush of the creek and the soft touch of grass beneath me, I felt the (prana, chi, vrill)—life energies—coursing through my body. I hugged trees, sensing their ancient wisdom, and absorbed silent lessons from the green earth. The animals around me spoke in their own languages—chirps, rustles, and whispers—and I felt deeply connected, as if understanding their conversations.

I reflected on how humans build homes to feel safe, yet that safety is often an illusion. Nature has always been here, untamed and generous, offering everything we need. I thought about the cockroach that had been in my room—the small creature fighting to survive—and felt compassion. No creature wants to harm others; they simply try to make it through the day. The cockroach was just like me, just like all living beings, struggling, surviving.

I realized how silly it is that people believe they own the earth, when truly, everything belongs to the web of life. Animals may act on instinct, even brutally, but they are free from the constructions and dramas humans create.

Spending hours in nature looking up at the sky and through the trees, I remembered the cockroach and the story of the monk meditating during the thunderstorm—finding kinship in endurance and surrender. The magick is real and always has been. Often all it takes is a step outside to find it—to hear the birds, to feel the earth breathe beneath your feet.

Later, I made one of my favorite meals—a chicken Caesar salad—and relaxed, watching Game Grumps and other videos. The day ended with a sense of calm after the storm within.

Part 4: The Storm Within and the Path Ahead

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My journey through exhaustion, fevered writing, and spiritual storms became a crucible—much like the monk in the cave, meditating amid thunder, insects, and shadows. The cockroach in my room was more than a pest; it was a silent companion, a symbol of resilience and survival amid chaos. Like the monk confronting fear, I faced my own internal tempests—the wild energy, the ego deaths, the pull between love for my family and the isolation that comes with truth.

The forced shroom trip was a rite of passage—a deliberate plunge into ego dissolution, forced discomfort, and raw reflection. The beats, echoes of past selves, became fragments of a shattered mirror, reflecting every version of who I was and am becoming. Laughter and pain interwove as I confronted the shadows with friends, allowing healing without drama.

Nature became sanctuary and teacher. In the creek's flow, the whisper of grass, and the flight of birds, I remembered the magick always present beneath the surface, waiting patiently for recognition. The cockroach, the bugs, the storms—they were all part of the great unfolding, reminders that survival is sacred, and surrender is strength.

This is the path I walk—a path of storm, stillness, and transformation. And as I close this chapter, I step toward the next gate: deeper mysteries, darker revelations, and the Porta Noctis—the Gate of Night—awaits.

Prologue: The Gate of Night

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Beneath the thunder's roar and lightning's crack,
The monk sits still — unshaken by the black.
In caves where snakes and shadows coil and wait,
He finds within the spark to meet his fate.
The cockroach crawls where light dares not to tread,
A quiet witness to the storm ahead.
Through fear and dark, through chaos and release,
He walks the spiral path toward his peace.
The earth hums low beneath the grass and trees,
A pulse that carries ancient mysteries.
The songs of birds, the breath of soil and stone,
Remind us all we're never truly alone.
So step into the shadow, meet the night,
For there, beyond the veil, awaits the light.
The Gate of Night swings wide with silent grace—
A portal to our ever-changing place.

In *Porta Noctis*, I've dedicated myself to presenting the next deep layer of occult knowledge, including an extensive collection of over 100 Golden Dawn screenshots—carefully curated and packed with insights to push the reader deeper into the mysteries. This is the final major release of Golden Dawn material in this volume, as I wanted to fully honor and clear this essential foundation before moving forward. The part that follows—Part 5—will be a high-energy, 111-page finale that ties together all remaining threads, dives into even darker revelations, and offers action-packed synthesis to close the series. So while *Porta Noctis* contains a substantial Golden Dawn core, there's much more to come—ready to break new ground beyond this gate.

Suit	Card	Crest	Symbols	Hair	Eyes
Wands	King	Winged black horse's head	Black horse, waving flames. Club. Scarlet cloak.	Red-gold	Grey or hazel
	Queen	Winged leopard	Leopard. Steady flames. Wand with heavy head on end.	Red-gold	Blue or brown
	Prince or Knight	Winged lion's head	Wand and salient flames. Fire wand of Z.A.M.	Yellow	Blue-grey
	Princess or Knave	Tiger's head	Tiger, leaping flames. Gold altar, long club, largest at bottom.	Red-gold	Blue
Cups	King	Peacock with open wings	White horse, crab issuing from cup. Sea	Fair	Blue
	Queen	Ibis	Crayfish is issuing from river.	Gold-brown	Blue
	Prince	Eagle	Scorpion. Eagle-serpent is issuing from lake.	Brown	Grey or brown
	Princess	Swan	Dolphin. Lotus. Sea with spray, turtle from cup.	Brown	Blue or brown

Swords	King	Winged hexagram	Winged brown horse, driving clouds, drawn sword.	Dark brown	Dark
	Queen	Winged child's head	Head of man severed. Cumulus clouds. Drawn sword	Grey	Light brown
	Prince	Winged angel's head	Arch-fairies winged. Clouds. Nimbi. Drawn swords.	Dark	Dark
	Princess	Medusa's head	Silver altar. Smoke. Cirrus clouds. Drawn sword	Light brown	Blue
Pentacles	King	Winged stag's head	Light brown horse. Ripe corn land. Scepter with hexagram as Z.A.M.	Dark	Dark
	Queen	Winged goat's head	Barren land. Face light one side only. Scepter with orb of gold.	Dark	Dark
	Prince	Winged bull's head	Flowery land. Bull; scepter with orb and cross. Orb held downwards.	Dark brown	Dark
	Princess	Winged ram's head	Grass. Flowers, grove of trees. Scepter with disk. Pentacle as all.	Rich brown	Dark

The Thirty-Six Decans

Here follow the descriptions of the smaller cards of the four suits, thirty-six in number, answering unto the thirty-six decans of the zodiac.

There being thirty-six decanates and only seven planets, it follows that one of the latter must rule over one more decanate than the others. This is the planet Mars which is allotted the last decan of Pisces and first of Aries,

*		*
*		*
	*	
*		*
*		*

and there are more buds arranged on the branches as well as flowers.
Venus and Virgo above and below.

Complete realization of material gain, inheritance, covetousness, treasuring of goods and sometimes theft, and knavery. All according to dignity.

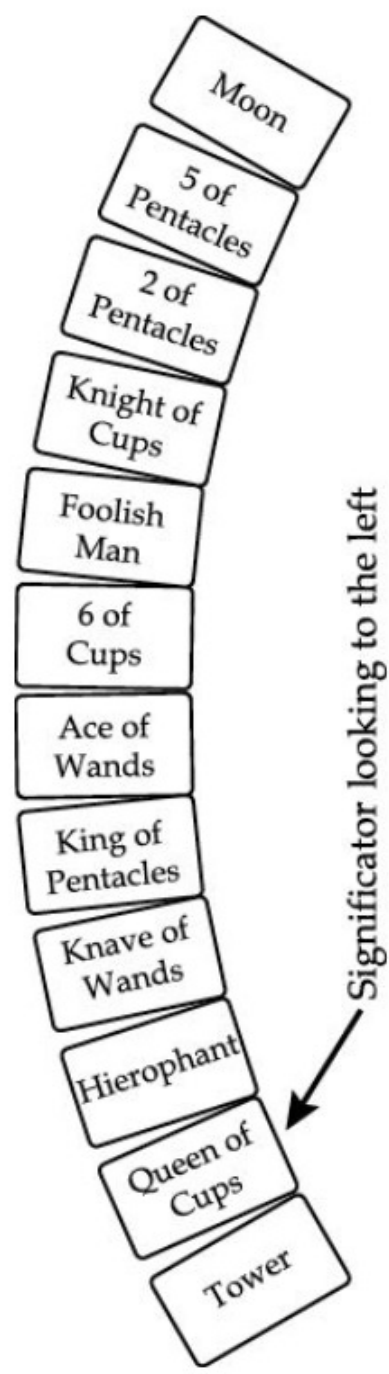
Yesod of Heh. (Inheritance, much increase of goods.) Herein rule the mighty angels Hazayel and Aldiah.

Mercury in Virgo, 20°–30°. XXVI. Lord of Wealth:
10 of Pentacles

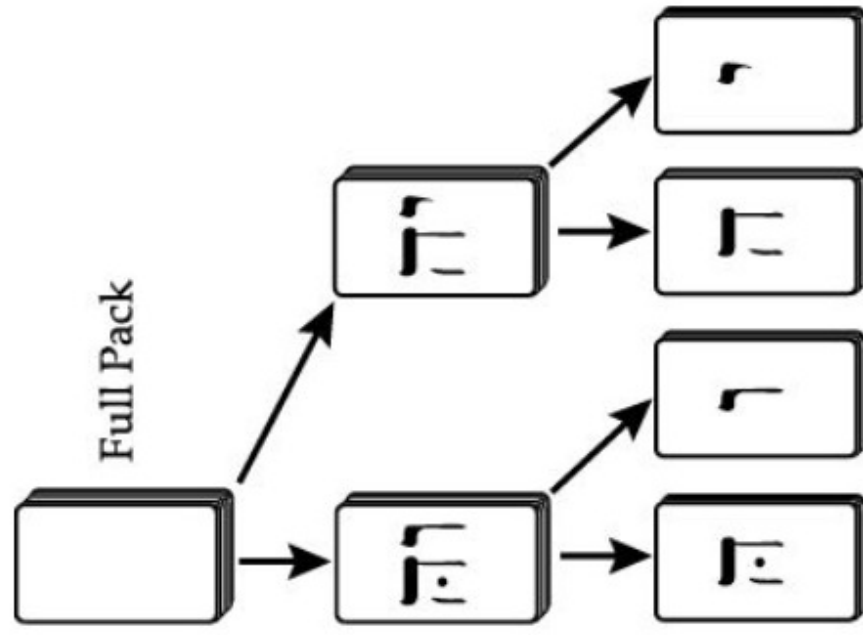
An angelic hand holding a branch by the lower extremity, whose roses touch all the pentacles. No buds however are shown. The symbols of Mercury and Virgo are above and below Pentacles thus:

*		*
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Completion of material gain and fortune, but nothing beyond. As it were, at the very pinnacle of success. Old age, slothfulness, great wealth, yet

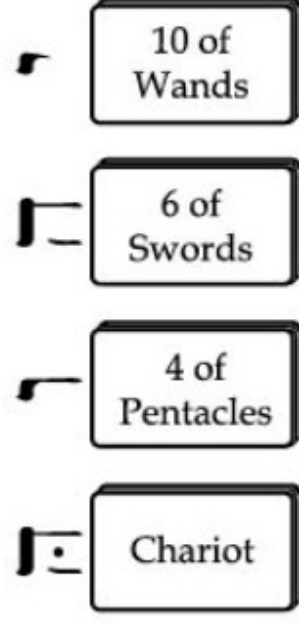


Example of Counting Cards

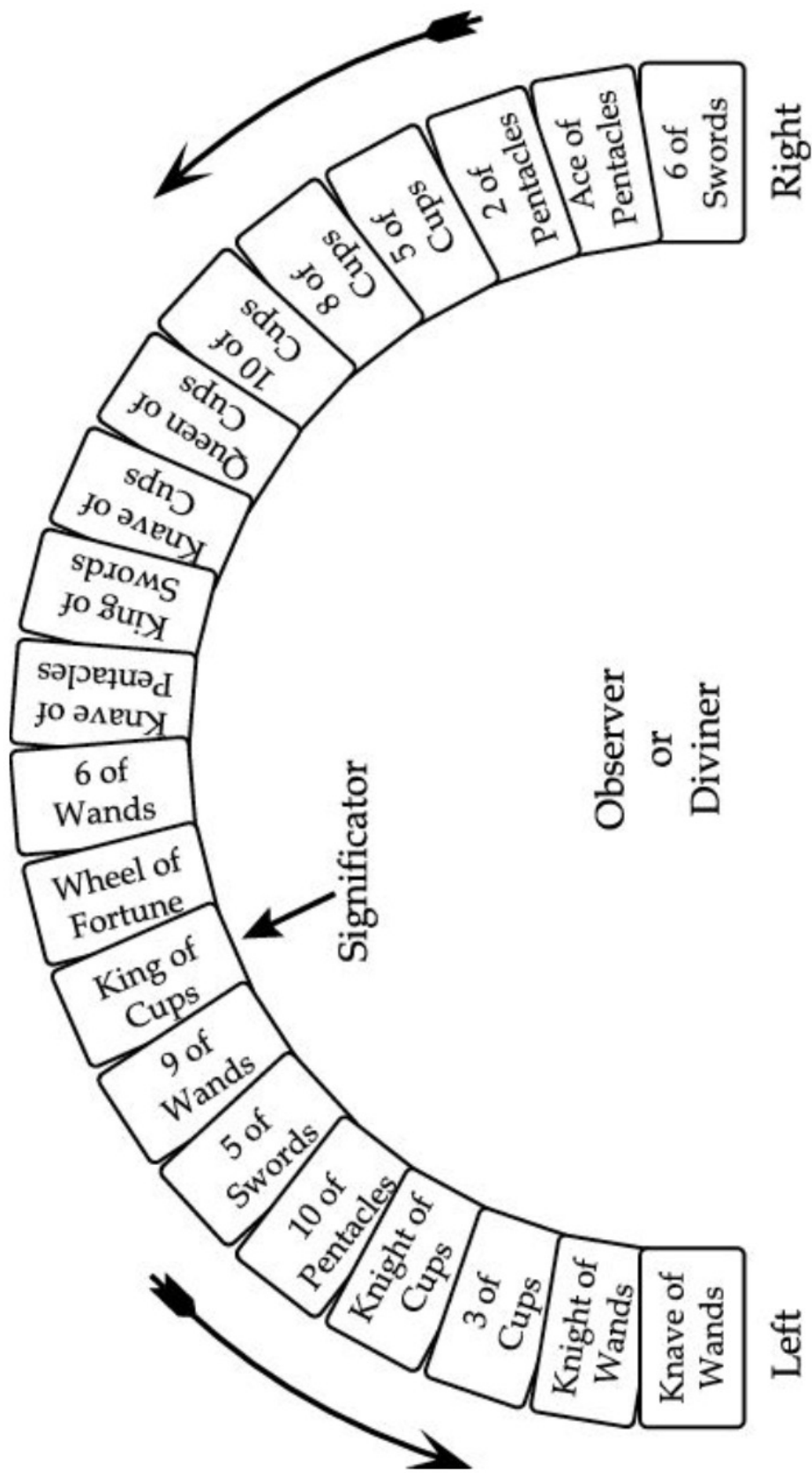


Whoever cuts, cuts to his own right

These four packets are now turned face upwards and we find them thus placed as regards the four bottom cards.

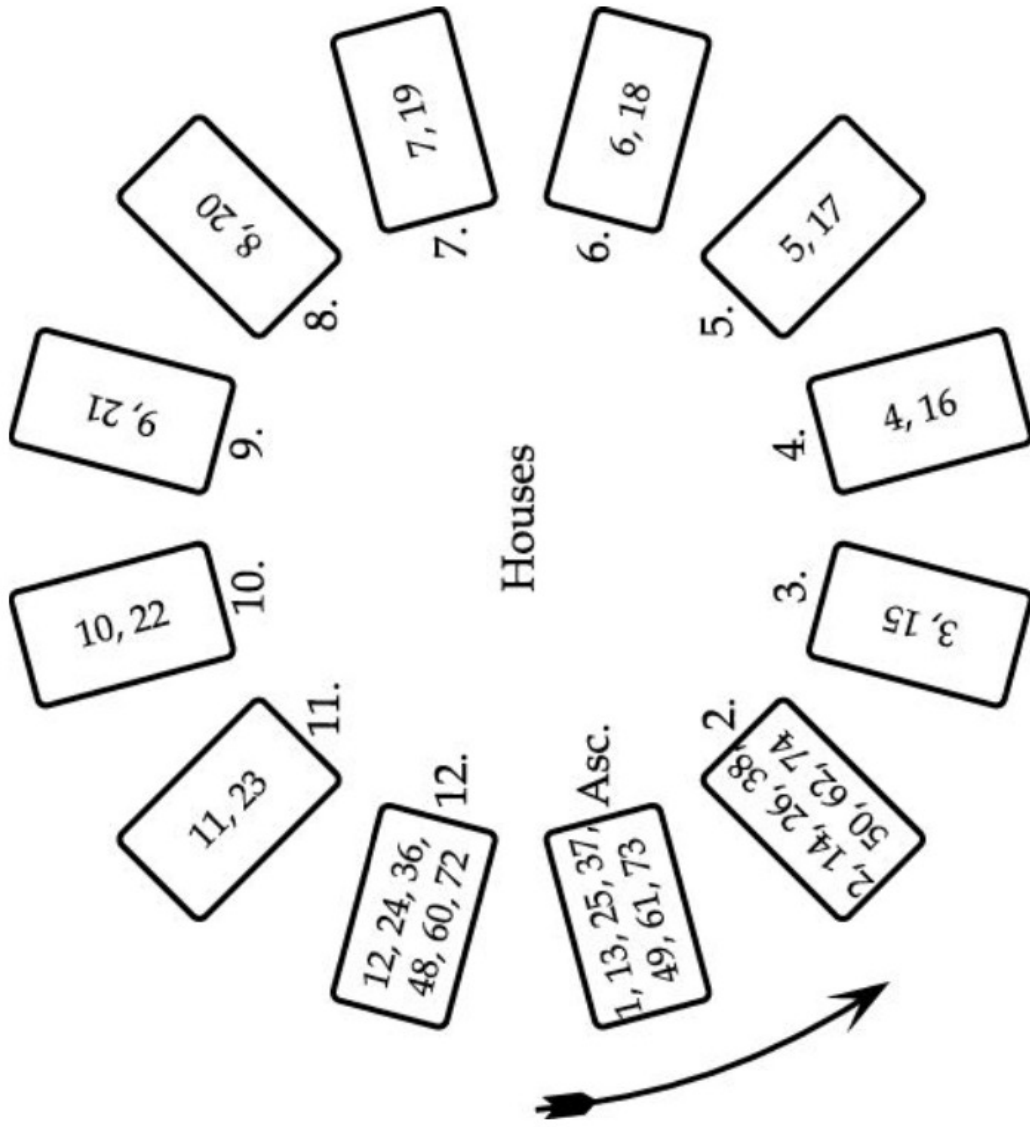


First Operation—Cutting the Cards



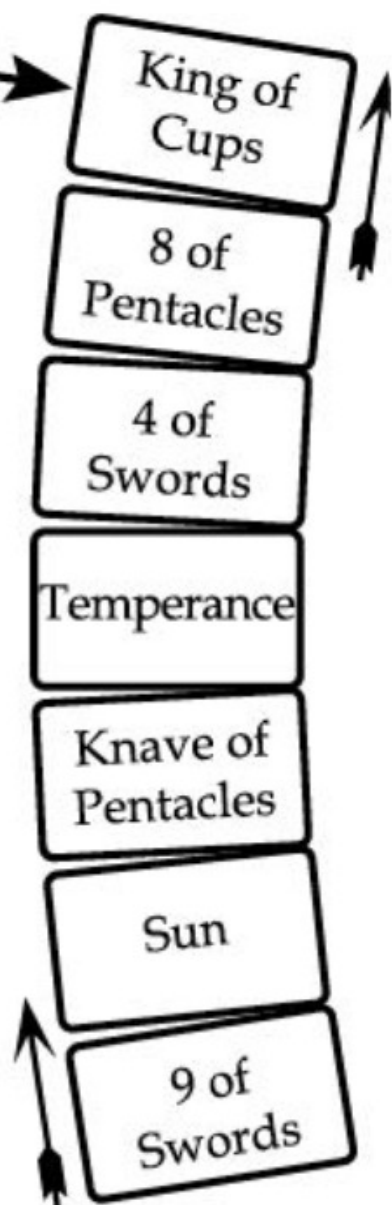
First Operation—Example

Knave of Wands	“She is anxious about this.”
Six of Swords	
Knight of Wands	“And he begins to neglect his business, which yet is fairly good.”
Ace of Pentacles	
Three of Cups	“And instead throws aside his business for pleasures.”
Two of Pentacles	
Knight of Cups	“The consequence of this is that the engagement between them is broken off, shown by Knight being turned in the opposite direction.”
Five of Cups	
Ten of Pentacles	“Still, his business does fairly well, though he is losing interest in it.”
Eight of Cups	
Five of Swords	“The matter is the subject of much gossip ...”
Ten of Cups	
Nine of Wands	These two cards are of contrary suits and therefore of little importance “... among their acquaintances.”
Queen of Cups	
King of Cups	“He, moreover, begins to pay attention to another girl of not quite so fair complexion.”
Knave of Cups	
Wheel of Fortune	“Who, however, prefers a dark man, who is much admired by the fair sex” (shown by his being next two Knaves and a Queen).
King of Swords	
Six of Wands	“But he has already gained the affections of a girl with dark brown eyes and hair.” (This description is obtained by mixing the effects of the wands with pentacles.)
Knave of Pentacles	



Second Operation—Twelve Houses

Significator



Second Operation—Example

King of Cups	“The enquirer is unhappy” (looking to 9 of Swords) “and makes the acquaintance of the girl with the dark hair and blue eyes with whom the dark young man (his rival) is in love. (She is artistic and well-mannered, and hopes to carry out her wishes, i.e., to marry the dark man with whom the fair girl, to whom the enquirer has transferred his affection, is now in love.) For she is beginning to be apprehensive regarding her success, and is jealous in consequence.”
Knave of Pentacles	

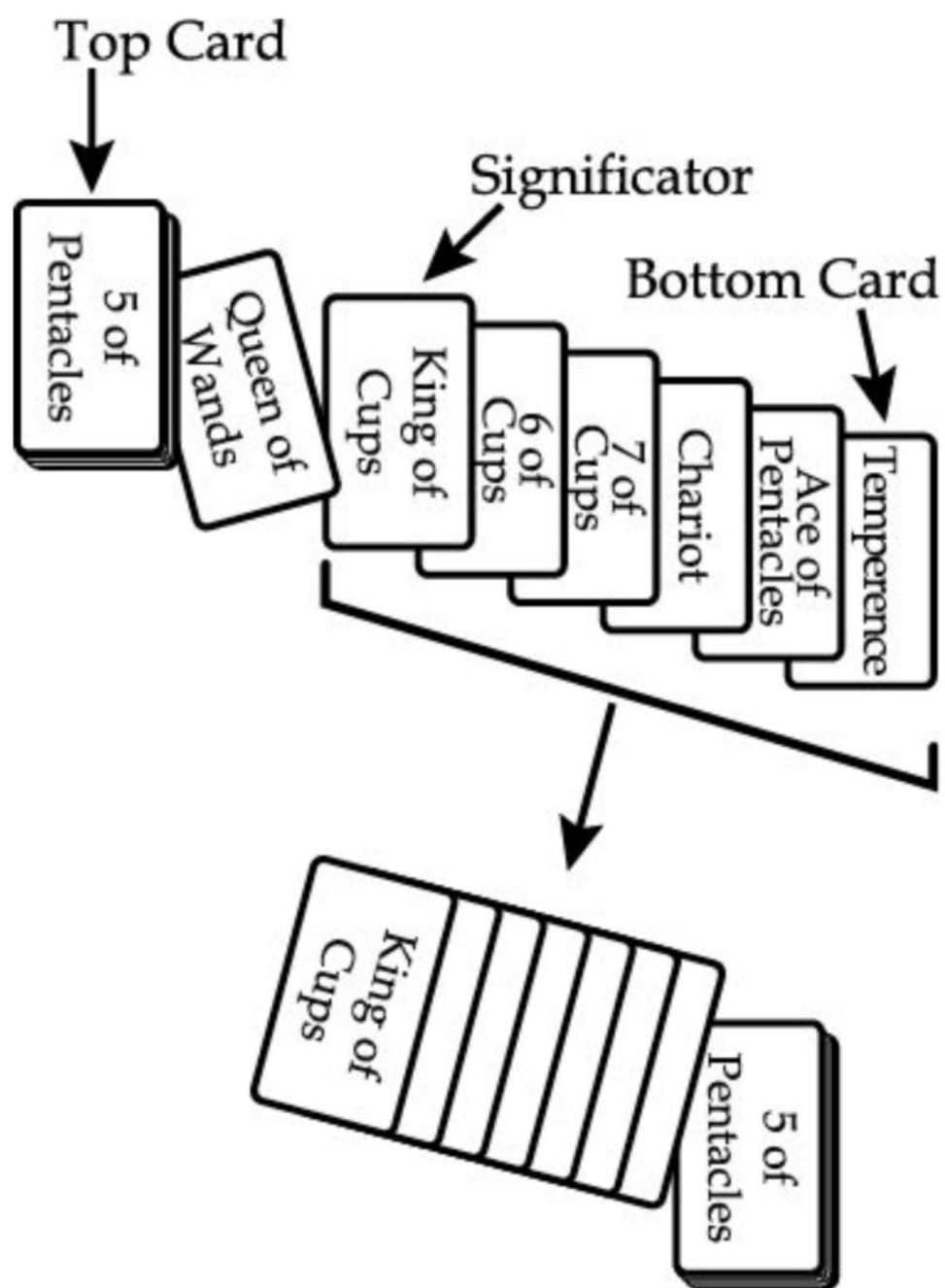
Pairing the cards from opposite ends of the horseshoe, the diviner proceeds:

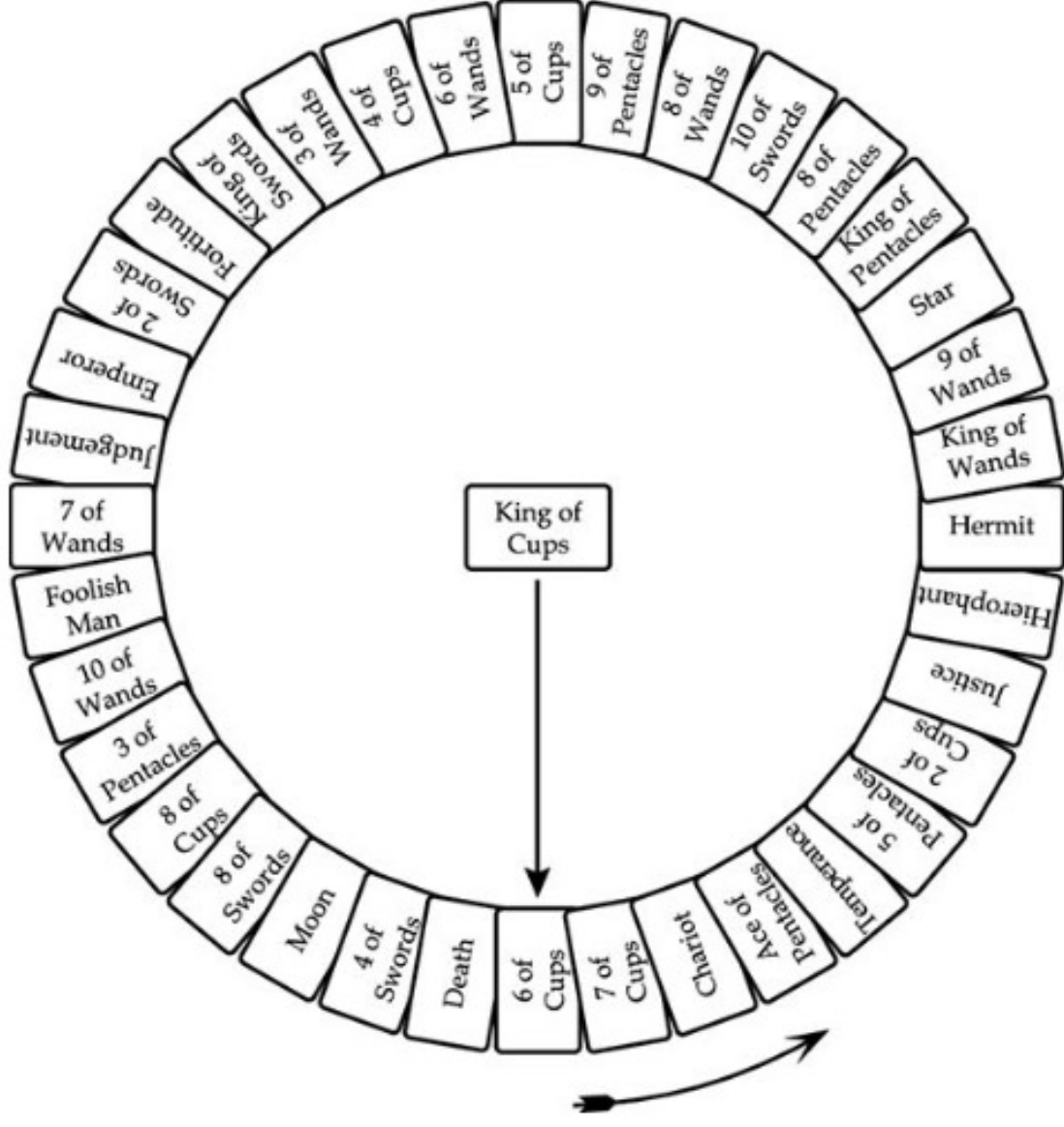
King of Cups	“The Enquirer is anxious, and his health begins to suffer ...”
Nine of Swords	
Eight of Pentacles	“... but hopes ultimately to succeed through skillful action in the matter.”
Sun	
Four of Swords	“He therefore endeavours to make a friend of the dark girl.”
Knave of Pentacles	
Temperance	“As he expects to realize his wishes by his means in the end.” (This is shown by the card being single in the end.)

King of Cups	“Though anxious concerning several matters, he (the Enquirer) is beginning to succeed better by this line of action.
Two of Wands	
Magician	“which seems to be quite the best. But the older woman (who previously made mischief and was represented by the Queen of Cups in the first operation) who is artful and a gossip ...
Queen of Wands	
Universe— Tower	“... again injures the matter because she wishes to get an influence over the Enquirer herself.”
Two of Wands	

Pairing the cards, the diviner proceeds:

Two of Wands	“Her influence cunningly exercised, brings about a complete disruption of the whole matter.
Tower	
Universe	“The entire matter becomes invested with trickery and glamour ...
Magician	
Queen of Wands	“... as she herself pays him a good deal of attention and sympathy,
King of Cups	
Two of Pentacles	“which furthers her plans by bringing about a friendship between them.”





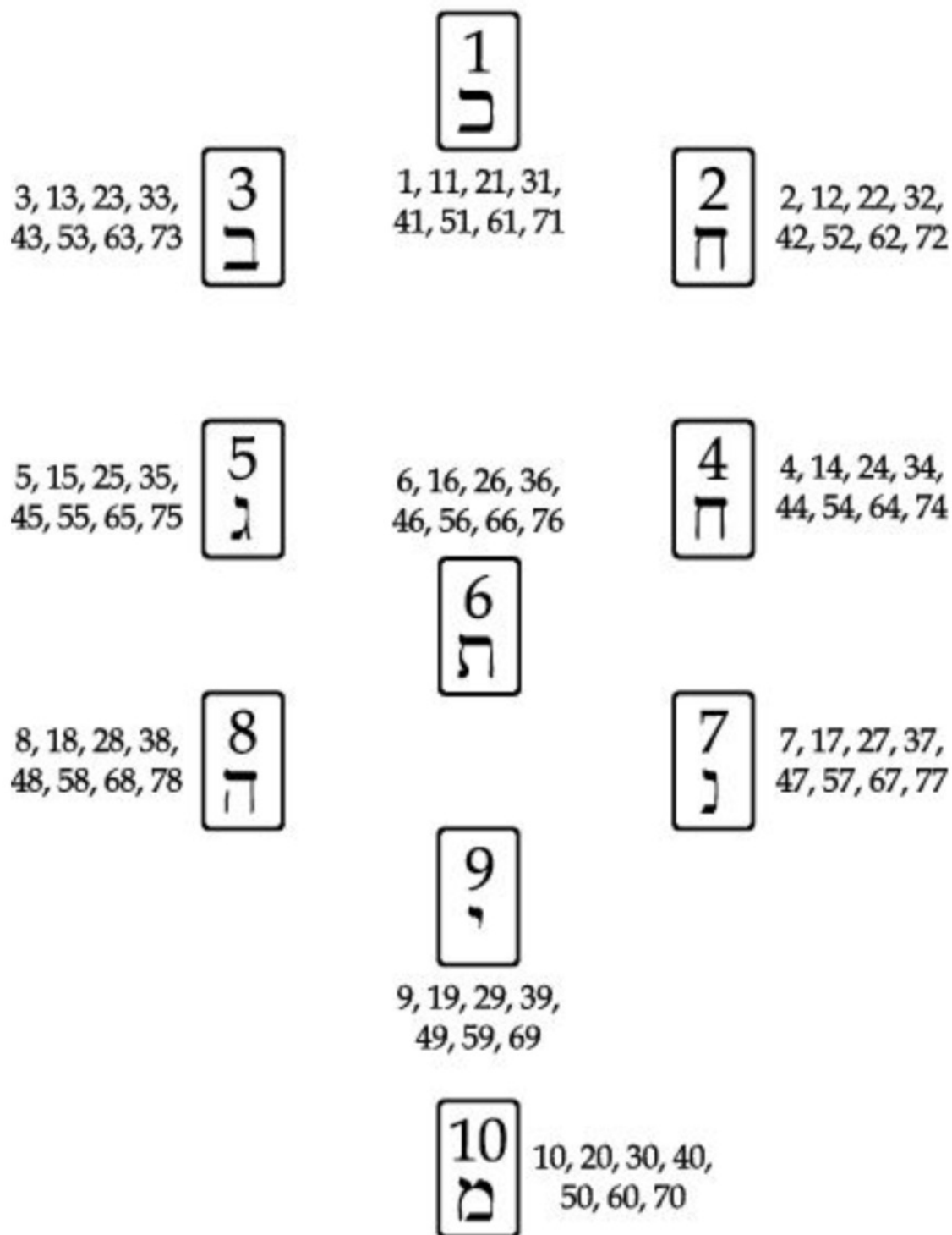
Fourth Operation—Example

King of Cups	“The enquirer’s love of pleasure-going,
Six of Cups	
Five of Pentacles	“brings about loss of money and business,
Hermit	“and he is forced to be more prudent,
Four of Cups	“and not go into the society of others too much, which has already brought him anxiety” (shown by Four of Cups between two wands, contrary element weakening effect of this card).
Fortitude	“He works more closely,
Four of Swords	“and begins to get better.
Seven of Cups	“Yet he has not sufficient energy in his nature to stick to work for long.
Justice	“The retributive effect of this is ...
Five of Cups	“... That he loses his friends.
King of Wands	“And his former rival who, though rather a vain man, is energetic and hard working ...
Emperor	“... replaces him in popularity and esteem.”
Six of Cups	

King of Cups	“The enquirer loses pleasure in consequence
Death	
Six of Cups	
Four of Swords	“and becomes less energetic even than before, and more anxious for pleasure-going than ever,
Seven of Cups	
Moon	“yielding to the temptation of idleness and vanity by means of fraud.
Chariot	
Eight of Swords	“He embezzles the money of his employer, and sees prison staring him in the face.
Ace of Pentacles	
Eight of Cups	“The result of this is the loss of good name ...
Temperance	
Three of Pentacles	“... and of his situation of trust.
Five of Pentacles	
Ten of Wands	“His former friends and admirers turn a cold shoulder to him.
Two of Cups	
Foolish Man	“And the result of his folly is that he is arrested and brought before a court of law.
Justice	
Seven of Wands	“The decision is adverse ...
Hierophant	
Judgment	“... and judgment very justly given against him.
Hermit	

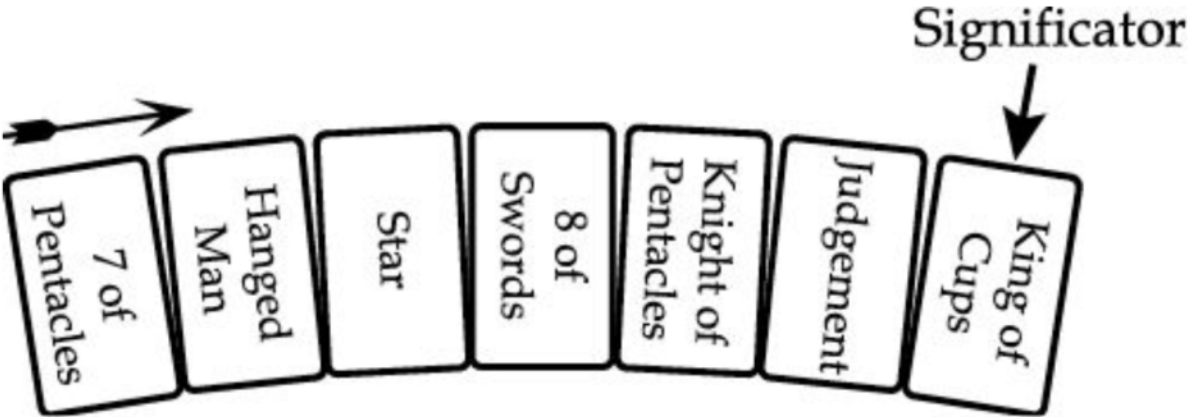
Emperor	“But his employer, though stern, is a kind-hearted man, and ...
King of Wands	
Two of Swords	“... offers to take him back and overlook the past ...
Nine of Wands	
Star	“... as he hopes this will have proved a lesson to him,
Fortitude	
King of Swords	“and points out to him that his former rival,
King of Pentacles	
Three of Wands	“though perhaps vain, was yet a hard-working and good man of business.
Eight of Pentacles	
Four of Cups	“The enquirer in consequence of this determines to completely give up his former mode of life which had brought him to the brink of ruin, and becomes a steady man.
Ten of Swords	
Eight of Wands	“After this he suddenly receives a hasty message which gives him much pleasure,
Six of Wands	
Five of Cups	“stating that owing to the loss of a relative he is the inheritor of a legacy.”
Nine of Pentacles	

This concludes the fourth operation.



Fifth Operation—Tree of Life

The packet containing the significator falls under Binah, containing the third, thirteenth, twenty-third, thirty-third, forty-third, fifty-third, sixty-third, and seventy-third cards dealt. This is an argument of sadness and trial. The cards are spread as follows:



Fifth Operation—Example

The counting proceeds as follows: King of Cups—Star—Judgment—King of Cups again. Evil cards are in the majority, another argument of loss and trouble.

King of Cups	“He has hopes of thus re-establishing his fortunes and that a favourable result will ensue for him.”
Star	
Judgment	

The diviner then pairs them thus:

King of Cups	“He plunges therefore into speculation by which he loses heavily. (Seven of Pentacles is near Hanged Man).
Seven of Pentacles	
Knave of Cups	“And his love affair comes to nothing.
Hanged Man	
Star	“All his expectations are disappointed ...
Judgment	
Knight of Pentacles	“... and his life for a time is arduous, petty, and uninteresting.”
Eight of Swords	

(The coming of trouble is here shown by the Knight of Pentacles looking against the direction of the reading. If it were turned the other way it would show that his troubles were quitting him and that matters would improve.) This completes the operation, and shows the general development and result of the question.

Tabulated Rules

1. Shuffling, Cutting, Dealing, and Examining.

In shuffling, the mind of the enquirer should be earnestly fixed on the matter concerning which he desires information. If any cards fall in the process, they should be taken up without being noticed and the shuffling resumed. The shuffling being concluded and the pack placed upon the table, if any cards fall to the ground or become turned in a different direction, the shuffling should be done again.

A cut should be clean and decided. If any cards fall from the hand in the performance, the operation of shuffling should be repeated before they are

9 10 5 Sw. Sw. Sw.	Very strong and potent in action. Very evil.
10 10 2 W. Sw. W.	Not quite so strong. Ruin checked and perhaps overcome.
6 10 10 C. Sw. C.	Rather good than otherwise. It is bounty overcoming loss, like a piquant sauce which adds to pleasure.
9 10 10 P. Sw. C.	Very weak, evil, slight loss in material things, but more anxiety than actual loss.
5 2 9 Sw. W. Sw.	Moderately strong. Rashness which brings evil in its train. Evil.
9 2 6 P. W. P.	Fairly strong. Good. Considerable gain and victory.
10 2 6 C. W. C.	Weak, evil. Victory which is perverted by debauchery and evil living. But other cards may mitigate the judgment.
9 10 5 Sw. C. Sw.	Medium strong. Evil. Sorrow arising from pleasure and through one's own pleasures.
9 10 6 P. C. P.	Perfect success and happiness.
10 10 5 W. C. Sw.	Rather evil. Pleasure that when obtained is not worth the trouble one has had in obtaining it.
10 6 9 Sw. C. P.	Fairly strong and good. The Sw. and P. being opposite elements counteract each other. Therefore is it as if they were not there.
10 6 10 Sw. C. W.	Fairly good. Some trouble, but trouble which is overcome. If Six of Cups were a bad card the evil would carry the day.
9 Death 3 Sw. Sw.	Death accompanied by much pain and misery.
9 9 High W. Sw. Priestess	Recovery from sickness.

6 Q. King Sw. W. P.	An active woman, courageous and reliable with dark chestnut hair, and open fearless expression.
7 King 5 C. C. Sw.	A rather fair man but very deceitful and malicious.

7. On Pairing the Cards Together in Reading.

On pairing the cards each is to be taken as of equal force with the other. If of opposite elements they mutually weaken each other. If at the end of the pairing of the cards in a packet, one card remains over, it signifies the partial result of that particular part of the divination only. If an evil card and the others good, it would modify the good.

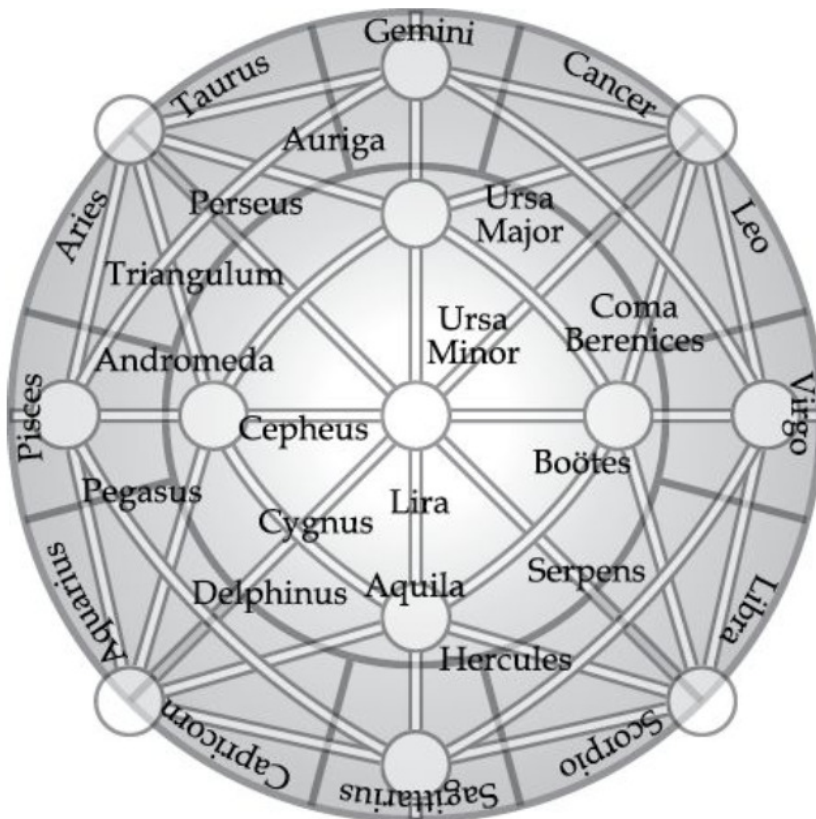
If it be the significator of the enquirer, or of another person, it would show that matters would much depend on the line of action taken by the person represented. The reason of this importance of the single card is that it is alone, and not modified. If two cards are at the end instead of a single one, they are not of so much importance.

8. On the Exercise of Clairvoyance and Intuition.

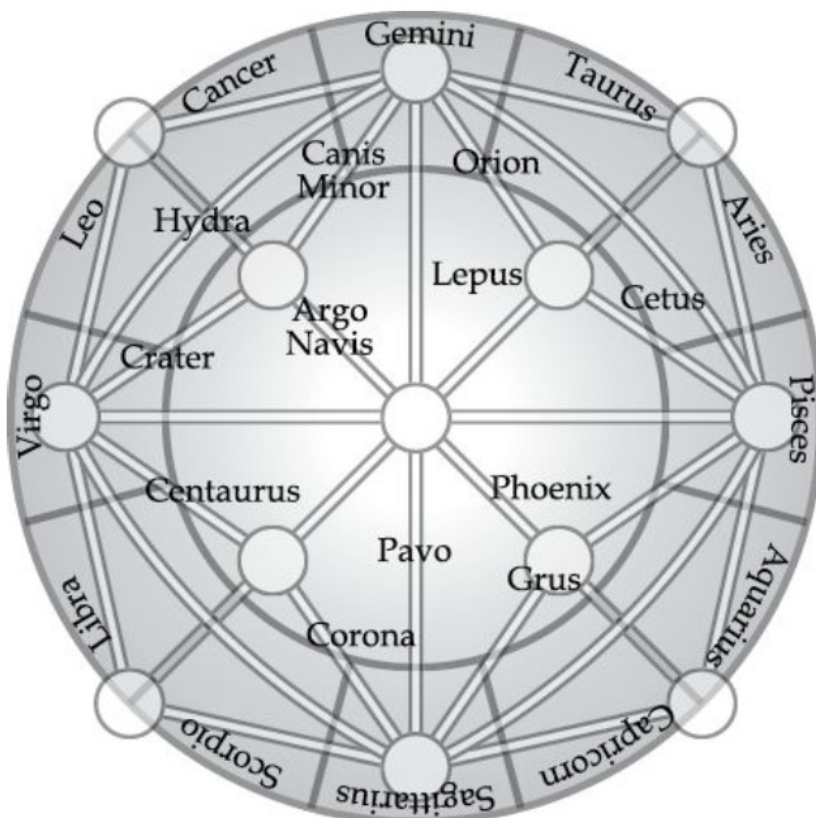
The diviner should, in describing any person from a significator in the actual reading, endeavour, by clairvoyance and using the card in question as a symbol, to see the person implied using the rules to aid, and restrict, his vision. In describing an event from the cards in the reading, he should employ his intuition in the same manner. Personal descriptions are modified by the cards next them; e.g., the Knave of Wands represents usually a very fair girl, but if between cards of the suit of pentacles, she might be even quite dark, though the wands would still give a certain brightness to hair, eyes, and complexion.

9. On Counting in the Reading.

In all cases of counting from the card last touched, the card itself is one, that next it is two, and so on.



Northern Hemisphere



Southern Hemisphere

21	Five of Wands	0°–10° of ♄	♄	Part of Argo, part of Piscis Volans.
22	Six of Wands	10°–20° of ♄	♄	Part of Argo, part of Piscis Volans.
23	Seven of Wands	20°–30° of ♄	♂	Part of Argo, part of Piscis Volans.
24	Eight of Pentacles	0°–10° of ♃	☉	Part of Argo, part of Piscis Volans.
25	Nine of Pentacles	10°–20° of ♃	♀	Hind feet of Centaurus, part of Piscis Volans.
26	Ten of Pentacles	20°–30° of ♃	♀	Hind legs of Centaurus, part of Chameleon.
27	Two of Swords	0°–10° of ♃	♃	Hind legs of Centaurus, part of Crux, part of Musca and Chameleon.
28	Three of Swords	10°–20° of ♃	♄	Part of Crux, Musca, and Chameleon.
29	Four of Swords	20°–30° of ♃	♄	Part of Musca, Circinus, Compasses, and Chameleon.
30	Five of Cups	0°–10° of ♃	♂	Part of Circinus, Chameleon and of Triangulum Australe.
31	Six of Cups	10°–20° of ♃	☉	Part of Triangulum Australe, Apus the Swallow, and Octans.
32	Seven of Cups	20°–30° of ♃	♀	Part of Pavo, Apus, Octans.
33	Eight of Wands	0°–10° of ♄	♀	Part of Pavo, Apus, Octans.
34	Nine of Wands	10°–20° of ♄	♃	Part of Pavo, Apus, Octans.

35	Ten of Wands	20°–30° of 		Part of Pavo, part of Hydra the water snake.
36	Two of Pentacles	0°–10° of 		Part of Pavo, part of Hydra.
37	Three of Pentacles	10°–20° of 		Part of Toucan, part of Hydra.
38	Four of Pentacles	20°–30° of 		Part of Toucan, part of Phoenix.
39	Five of Swords	0°–10° of 		Part of Phoenix, end of Eridanus.
40	Six of Swords	10°–20° of 		Parts of Hydrus, Reticulum, and Rhombus.
41	Seven of Swords	20°–30° of 		Parts of Phoenix, Hydra, Reticulum, and Eridanus.
42	Eight of Cups	0°–10° of 		Parts of Phoenix, Eridanus, and Reticulum.
43	Nine of Cups	10°–20° of 		Parts of Phoenix, Eridanus, and Reticulum.
44	Ten of Cups	20°–30° of 		Parts of Phoenix, Dorado, and Reticulum.
45	Two of Wands	0°–10° of 		Parts of Phoenix and Dorado.
46	Three of Wands	10°–20° of 		Parts of Caelum Sculptoris and Dorado.
47	Four of Wands	20°–30° of 		Part of Caelum Sculptoris (Engraver's Burin).
48	Five of Pentacles	0°–10° of 		Part Eridanus, Columba Noae, Dorado, Equuleus Pictoris.

49	Six of Pentacles	10°–20° of taur	♄	Forepart of Lepus, tail and wing of Columba, part of Equuleus.
50	Seven of Pentacles	20°–30° of taur	♅	Part Equuleus and Lepus, body of Columba.
51	Eight of Swords	0°–10° of ♊	♊	Feet of Canis Major, prow of Argo, part of Equuleus Pictoris.
52	Nine of Swords	10°–20° of ♊	♂	Legs of Canis Major. Part of prow of Argo.
53	Ten of Swords	20°–30° of ♊	♋	Hind quarters of Canis Major, part of prow of Argo.
54	Two of Cups	0°–10° of ♋	♀	Prow of Argo. Tail of Canis Major.
55	Three of Cups	10°–20° of ♋	♀	Prow of Argo.
56	Four of Cups	20°–30° of ♋	♄	Prow of Argo. ¹⁵

Recapitulation

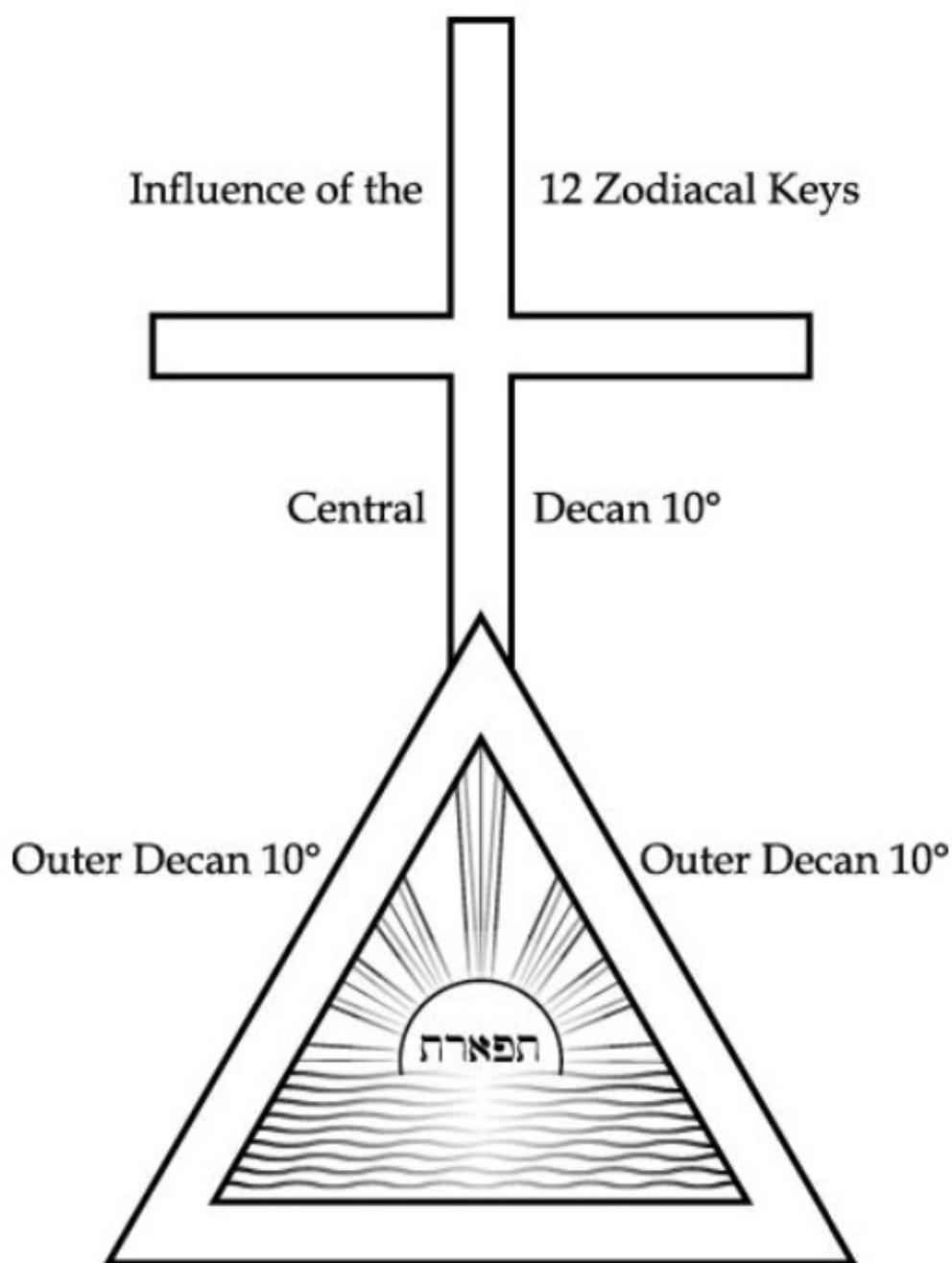
In the dominion of the various forces, the rule of each may be divided into three portions. The centre is the most pronounced in its accord with the nature of its ruler, and the two outer portions are tinged with the nature of the ruler of the dominion bordering thereon. For example, in the case of Leo, the dominion of Fortitude, the central ten degrees will have most of this nature. For the beginning ten degrees are tinged with the nature of Cancer, and the last ten degrees with the nature of Virgo, the nature of Leo however predominating the mixture.

The whole heavens, then, are thus divided into four great belts or zones:

The uppermost being the dominion of the Knaves like a cross within a circle.

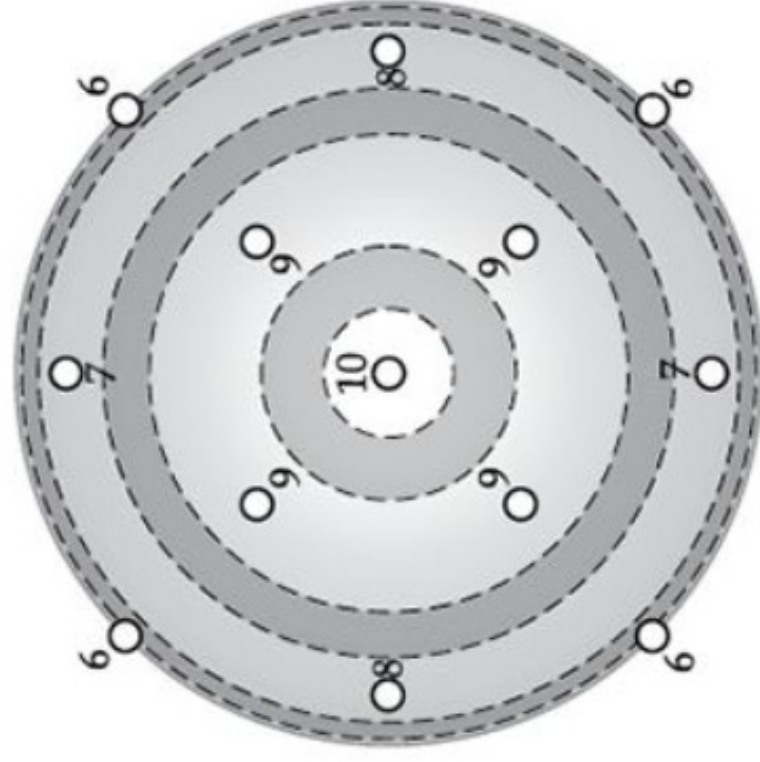
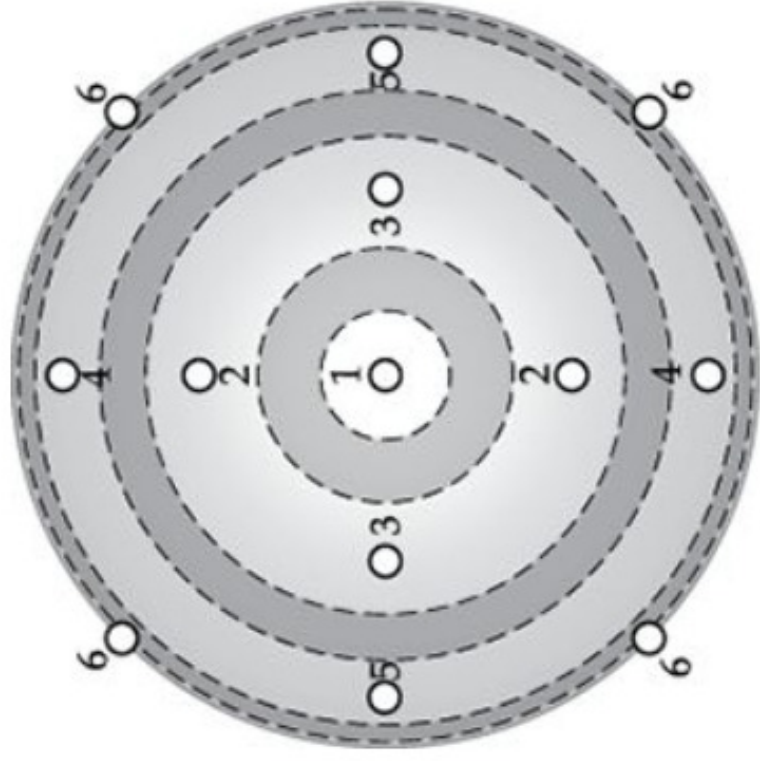
The second belt under the dominion of the other court cards represents a belt of influence descending vertically.

Influence of the 12 Court Cards



Hidden Sun of Tiphareth operating and
rising above the Waters of Space

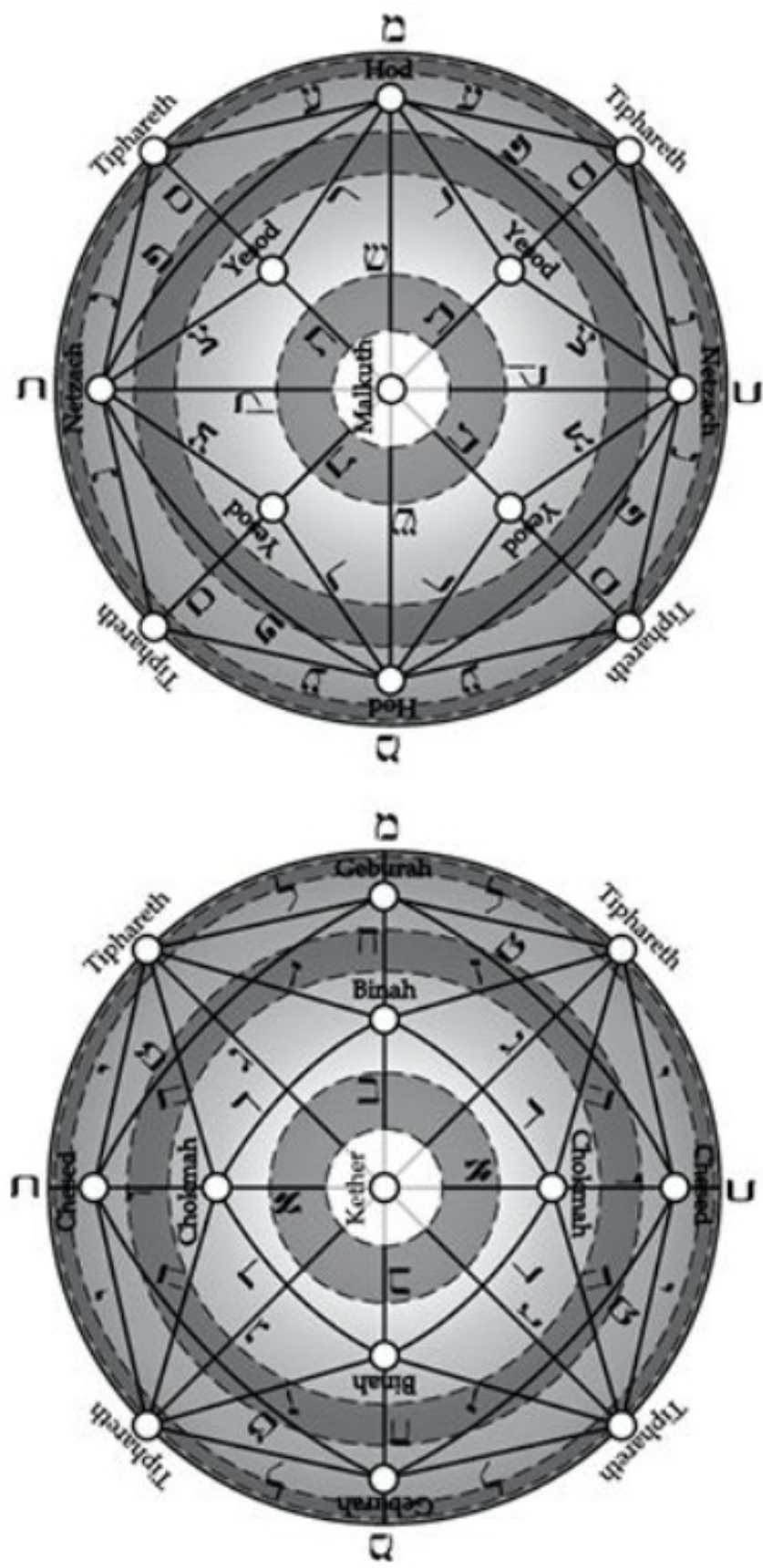
Celestial Cross and Triangle



S.A.'s Key Plan of Sephiroth



S.A.'s Key Plan of the Tarot



S.A.'s Key Plan of the Paths

Regard thou then the form of this constellation of the Dragon. It is convoluted in the four places answering unto the rule of the Aces.

Head, first convolution—Ace of Cups

Second convolution—Ace of Swords

Third convolution—Ace of Pentacles

Fourth convolution—Ace of Wands

And this convoluted course will represent the law of the Aces.

Now in the four faces of YHVH, fire and water be contrary, and also earth and air be contrary. And the throne of the element will attract and seize, as it were, the force of that element, so that herein be the forces of antipathy and of sympathy, or what are known chemically as attraction and repulsion.

Recall also the allotment of the triplicities:

Aries, Leo, Sagittarius	= Fire	= Wands of the Tarot.
Cancer, Scorpio, Pisces	= Water	= Cups of the Tarot.
Gemini, Libra, Aquarius	= Air	= Swords of the Tarot.
Taurus, Virgo, Capricorn	= Earth	= Pentacles of the Tarot.

Now, the order of the Princesses, and consequently of the thrones, is formed from right to left thus:

Heh (final)	Vau	Heh	Yod
Princess	Princess	Princess	Princess
of	of	of	of
Pentacles	Swords	Cups	Wands
Taurus	Aquarius	Scorpio	Leo
Earth	Air	Water	Fire

While that of the Aces is formed from left to right, though their motion is from right to left:

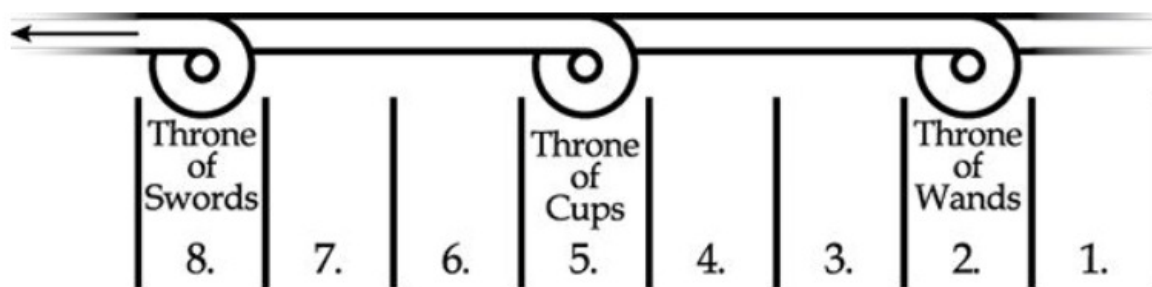
Yod	Heh	Vau	Heh (final)
Ace	Ace	Ace	Ace
of	of	of	of
Wands	Cups	Swords	Pentacles

This, then, will be the order of their movement. Let us first suppose the Aces on the following stations:

Station 2	Station 1	Station 12	Station 11
Ace of	Ace of	Ace of	Ace of
Wands	Cups	Swords	Pentacles

Now the Station 2 is the throne of the Ace of Wands, while the movement of the Aces is steadily from right to left in the direction of the numbering of the stations. In the ordinary course the Ace of Wands would pass to Station 3; the Ace of Cups to Station 2; the Ace of Swords to Station 1; the Ace of Pentacles to Station 12.

But the Station 2, being the throne of the Ace of Wands, attracts and arrests the movement of that force so that instead of passing into Station 3, it remains on Station 2 until the other Aces have passed over it in turn.

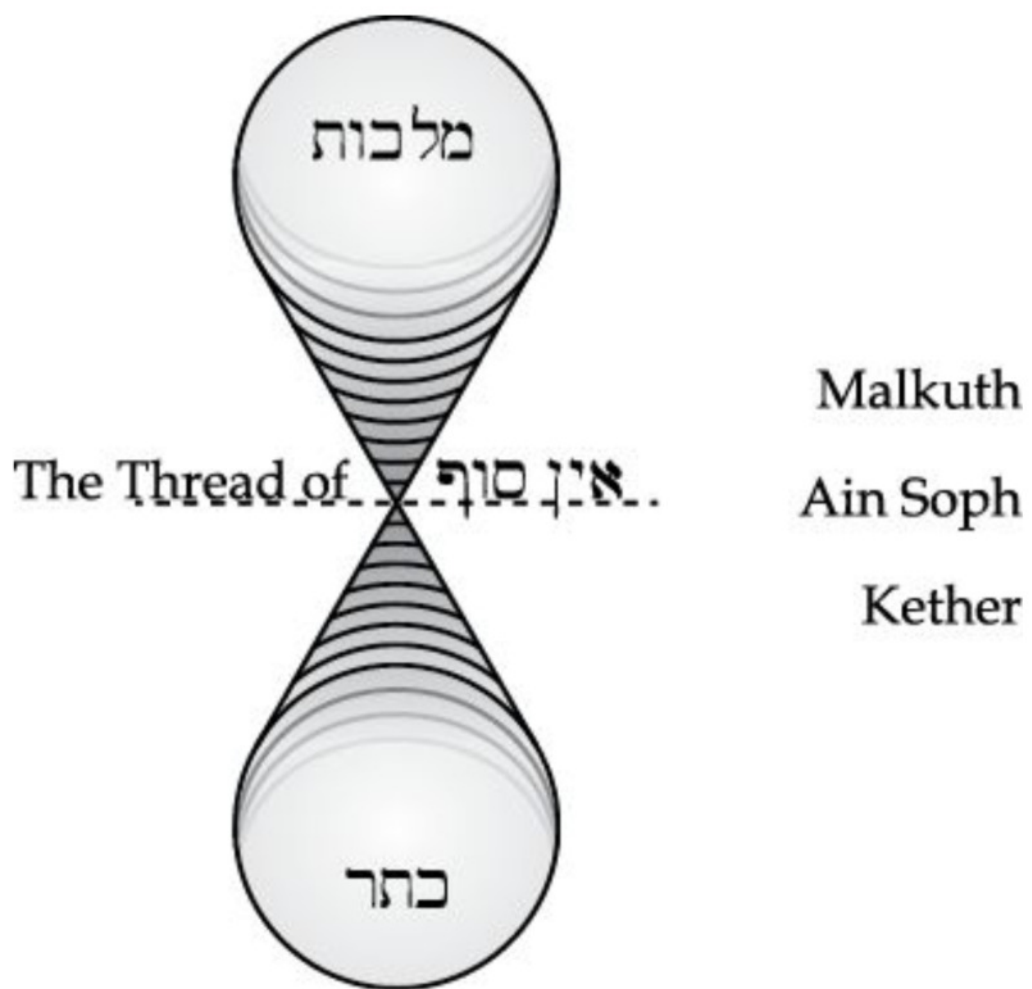


Course of the Aces

Order of the Passage of the Aces						
	Sign	Throne of	First in Order	Second in Order	Third in Order	Fourth in Order
Moveable	Υ		▽	△	▽	△
Fixed	♄	Ace of Pentacles	▽	△	▽	△
Common	♊		△	▽	△	▽
Moveable	♋		△	▽	△	▽
Fixed	♌	Ace of Wands	△	▽	△	▽
Common	♍		▽	△	▽	△
Moveable	♎		▽	△	▽	△
Fixed	♏	Ace of Cups	▽	△	▽	△
Common	♐		△	▽	△	▽
Moveable	♑		△	▽	△	▽
Fixed	♒	Ace of Swords	△	▽	△	▽
Common	♓		▽	△	▽	△

Qualities of Elements		
△	Fire:	Heat, dryness, excessive lightness, brilliance, excessive subtlety, motion rapid.
▽	Water:	Cold, moisture, weight, obscurity, solidity, motion.
△	Air:	Heat, moisture, lightness, slight obscurity, subtlety, excessive motion.
▽	Earth	Cold, dryness, excessive weight, excessive obscurity, excessive solidity, rest.

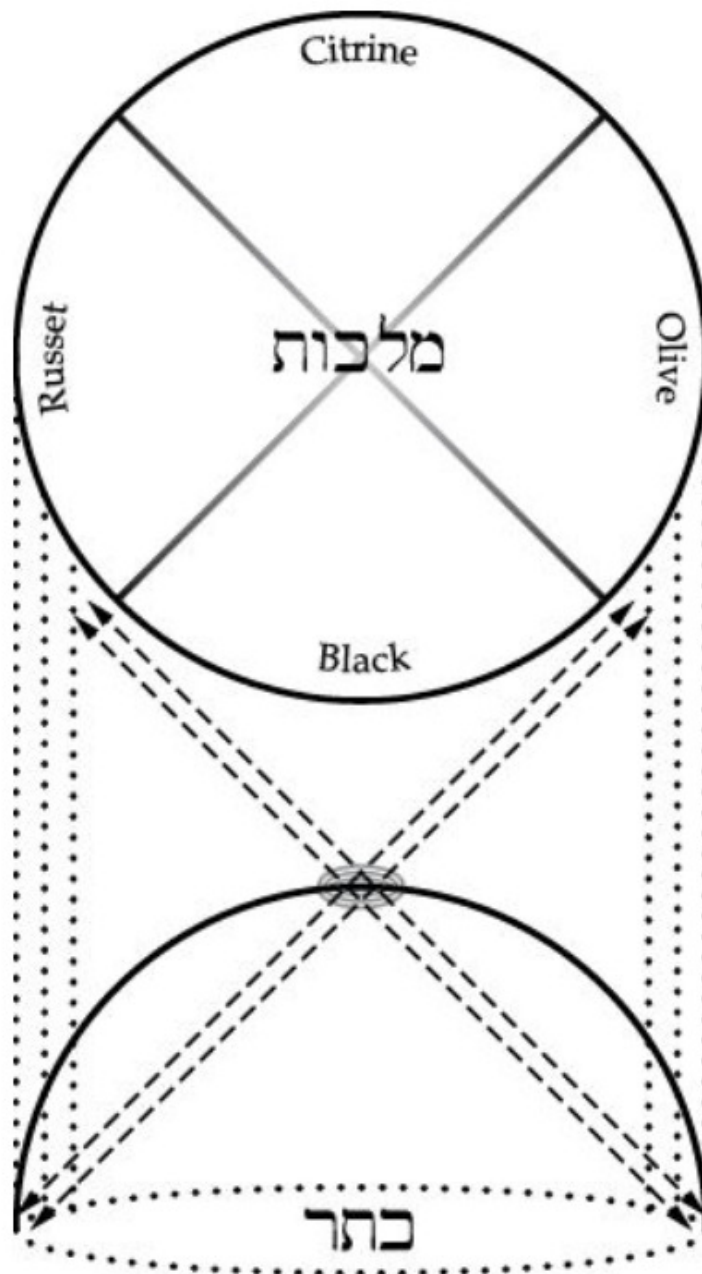
Qualities of the Elements When Mixed in Pairs		
△ & ▽	Fire and Water:	Slight weight, some subtlety, intense and rapid motion.
△ & △	Fire and Air:	Great heat, intense lightness, slight brilliance, intense subtlety, tense motion.
△ & ▽	Fire and Earth:	Great dryness, slight obscurity.
▽ & △	Water and Air:	Great moisture, intense motion.
▽ & ▽	Water and Earth:	Great cold, intense weight, intense obscurity, intense solidity.
△ & ▽	Air and Earth:	Some weight, intense obscurity, little solidity, little motion.



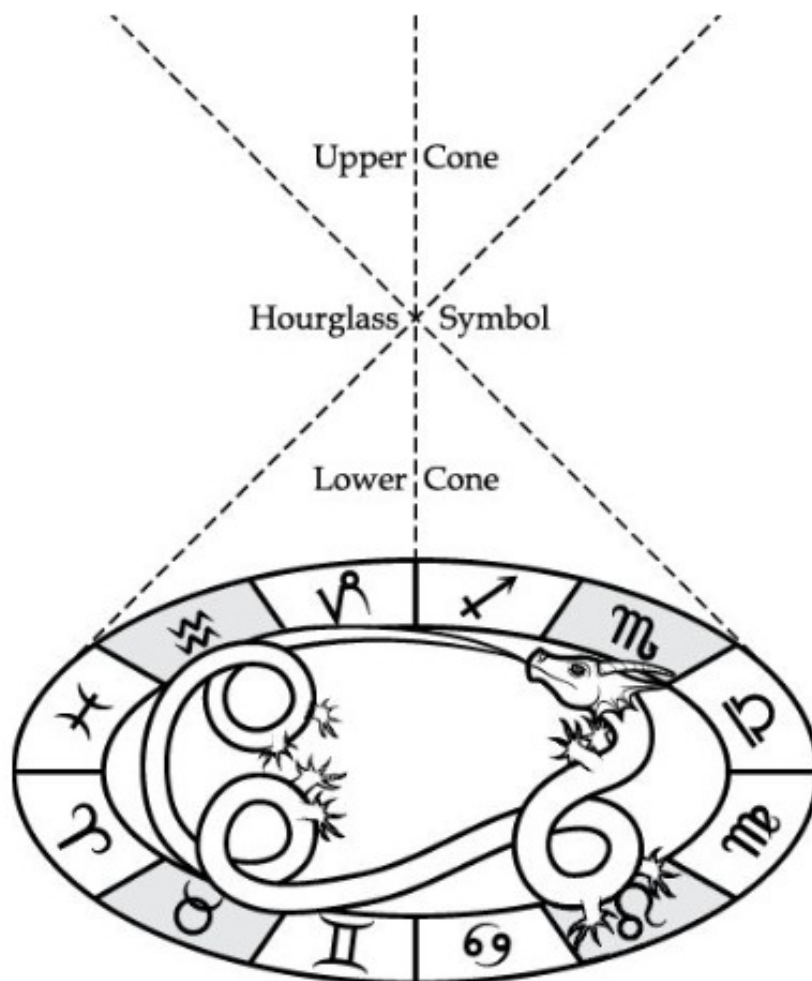
Connection Between the Worlds

Citrine—Air of Earth	Russet—Fire of Earth
Olive—Water of Earth	Black—Earth of Earth

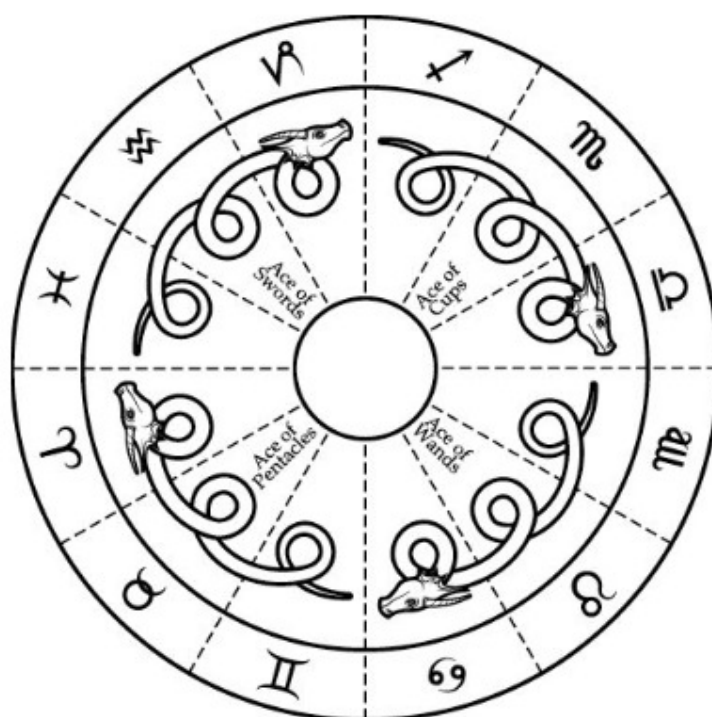
Yod	Heh	Vau	Heh (final)
Chokmah	Binah	Tiphareth	Malkuth
King	Queen	Prince	Princess



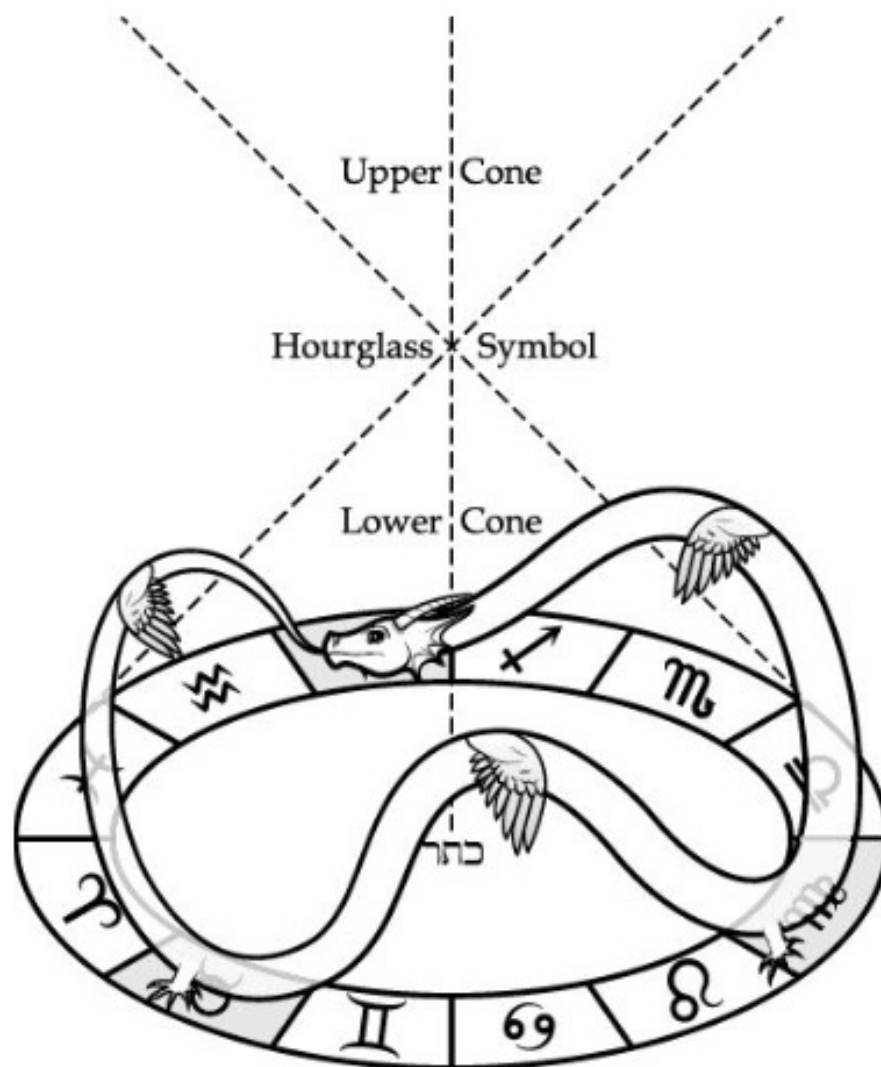
*Transmission of Force from
Malkuth to Kether*



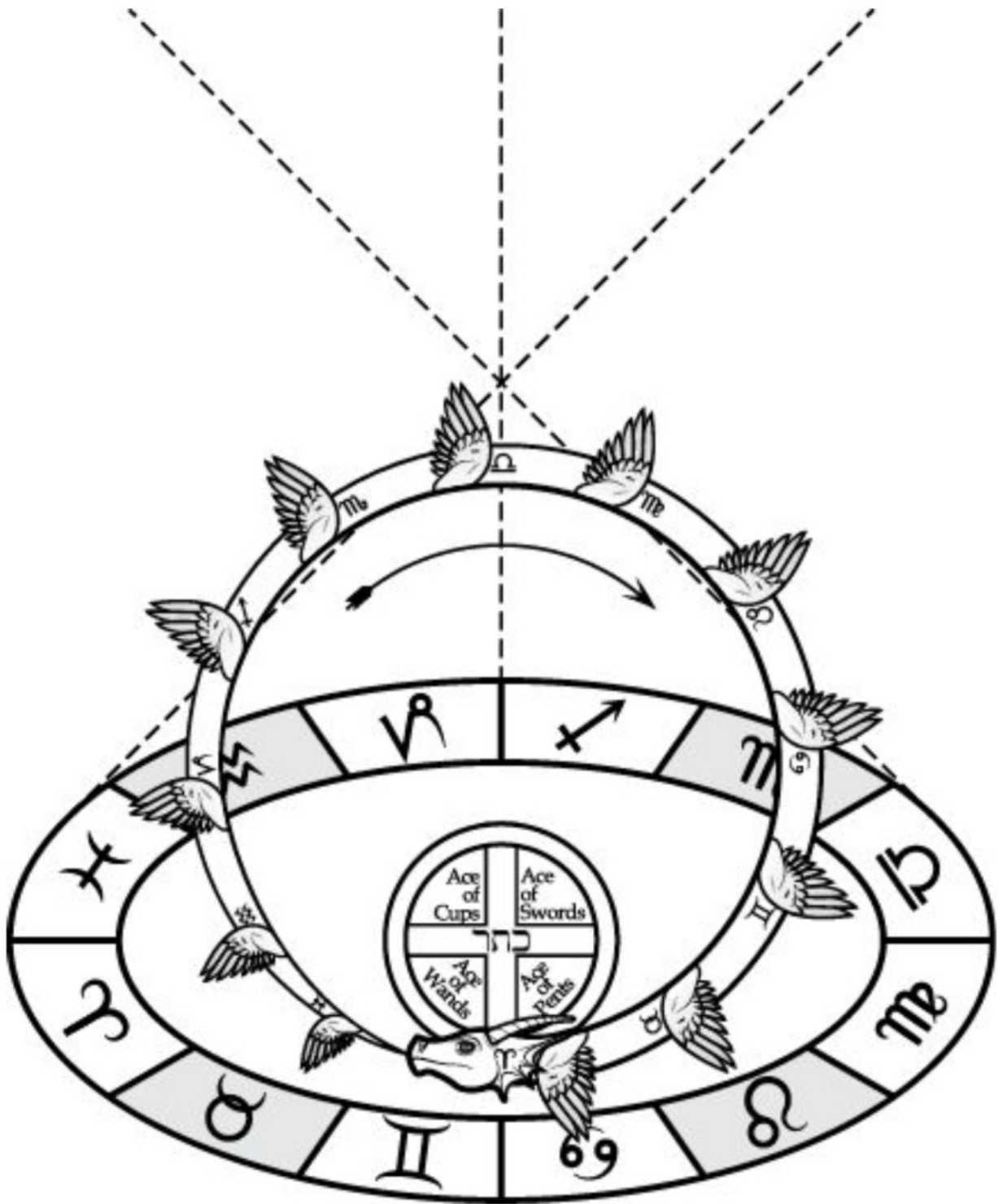
Direct or Creeping Formula



Looped or Flying Formula



Leaping or Darting Formula



Revolving or Flowing Formula

1.
Air Tablet

2.
Water Tablet

3.
Earth Tablet

4.
Fire Tablet

To each tablet are referred innumerable attributions, which will be dealt with in the course of this paper, the principal elementary ones being those of colour. Certain squares on each tablet were painted in the colour of the element, according to the King Scale, whilst others were left wholly or partly white. Thus in each tablet there are four principal types of square. There are those of: 1. The Great Cross of thirty-six squares, lettered in black on white, stretching through the entire tablet.

2. The Sephirotic Calvary Crosses, lettered also in black on white, in the four corners on the tablets.

3. The Kerubic squares, which are always in the elemental colour of the tablet, and are the four squares immediately above each Sephirotic cross.

4. The servient squares, always in the colour of the tablet, and consisting of the sixteen squares of each lesser angle beneath each Sephirotic cross.

The Kerubic and servient squares on each tablet are coloured in the elemental colour, with the letters drawn thereon in the complementary colour, thus: Air tablet painted in yellow. Lettering on air quarter mauve.

Water tablet painted in blue. Lettering on water quarter orange.

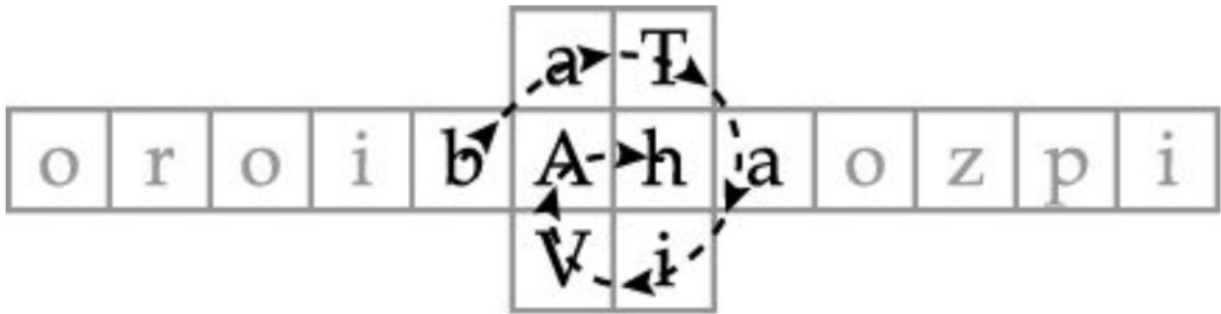
Earth tablet painted in black. Lettering on earth quarter green.

Fire tablet painted in red. Lettering on fire quarter green.

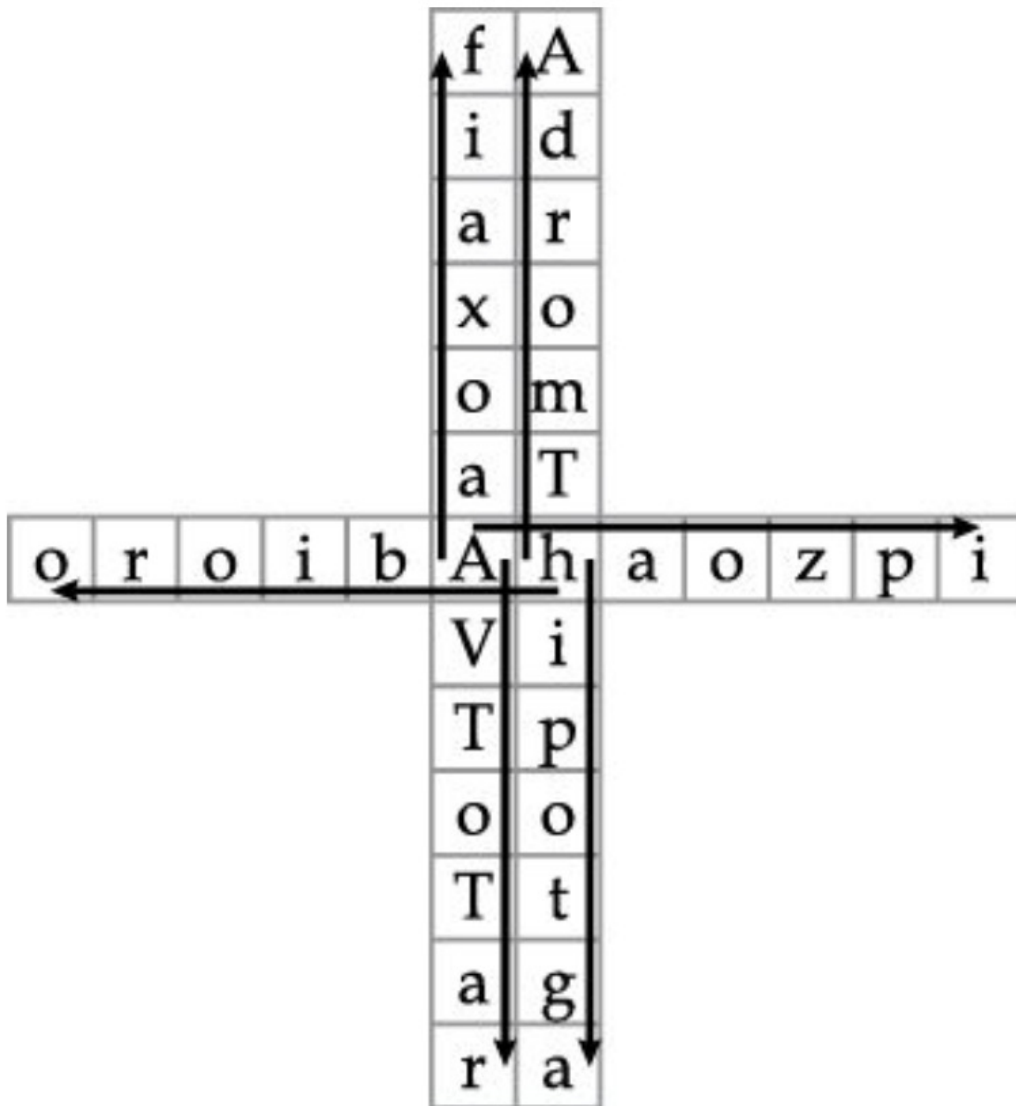
The lettering on the other three angles follows the element. Thus, to consider the fire tablet as an example, the colouring of each angle of the tablet will be:

3.
Lesser angle
of Earth
black letters
on red

4.
Lesser angle
of Fire
green letters
on red



Creation of BATAIVAH



Creation of Six Seniors

n	L	i	r	x	HnLrx	HLrxn	HrxnL	HxnLr
a	T	a	p	a				
x	P	a	c	n	AxPcn	APcnx	AcnxP	AnxPc
V	a	a	s	a	AVasa	AasaV	AsaVa	AaVas
d	A	s	p	i	AdApi	AApid	ApidA	AidAp
r	n	d	i	L	ArniL	AniLr	AiLrn	ALrni

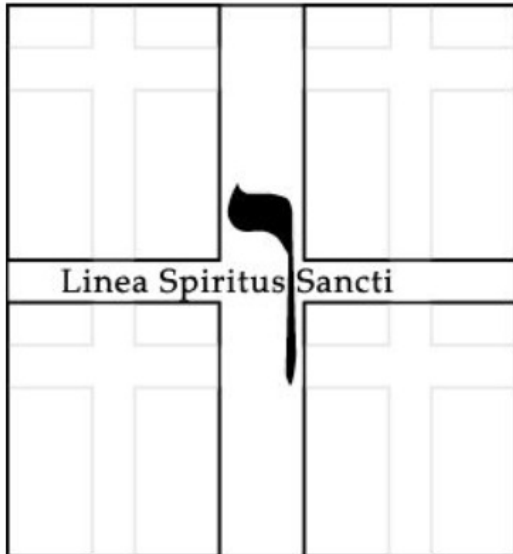
Lesser Angle of Fire of Water Tablet

The Attribution of the Name Yod He Vau He

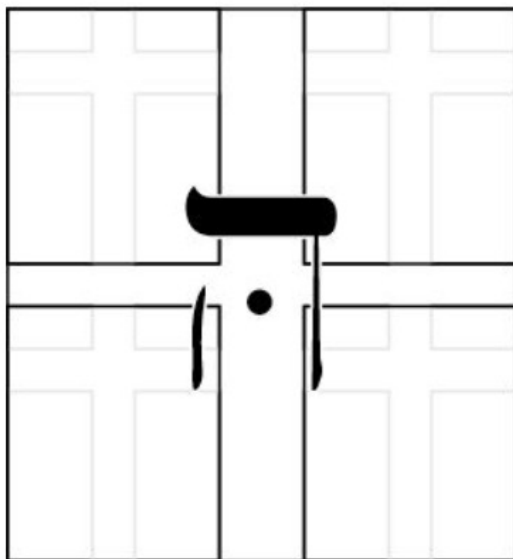
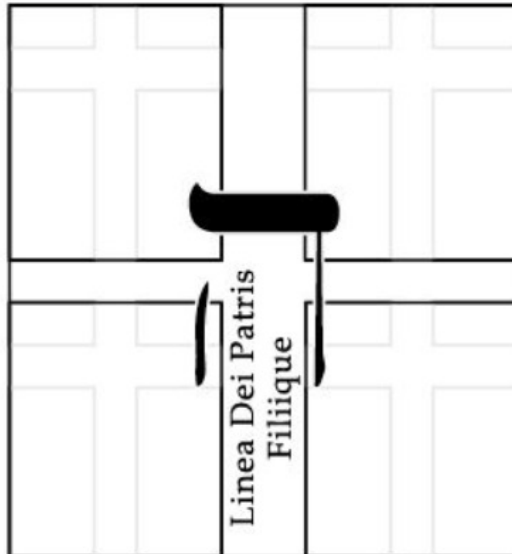
This name is the key to the whole of the Enochian attributions of the squares to the elements. The letters are thus referred:

Yod	Fire	Wands
He	Water	Cups
Vau	Air	Swords
(final) He	Earth	Pentacles

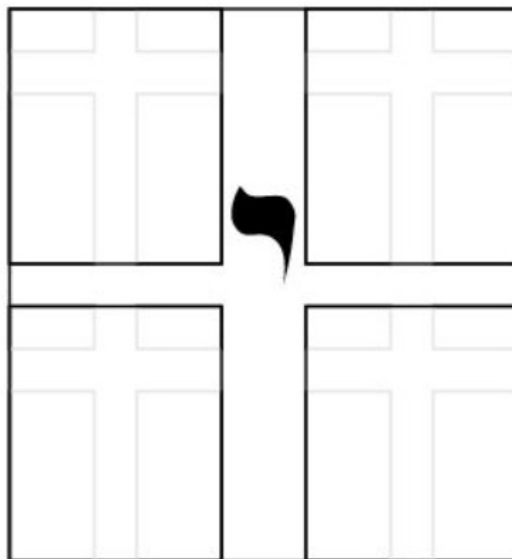
Air Tablet



Water Tablet

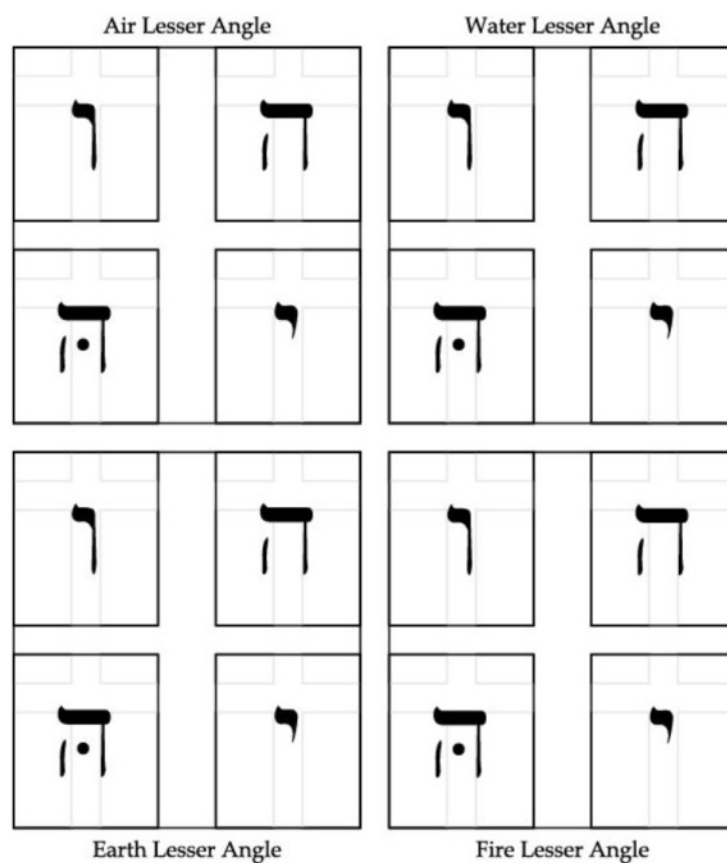


Earth Tablet



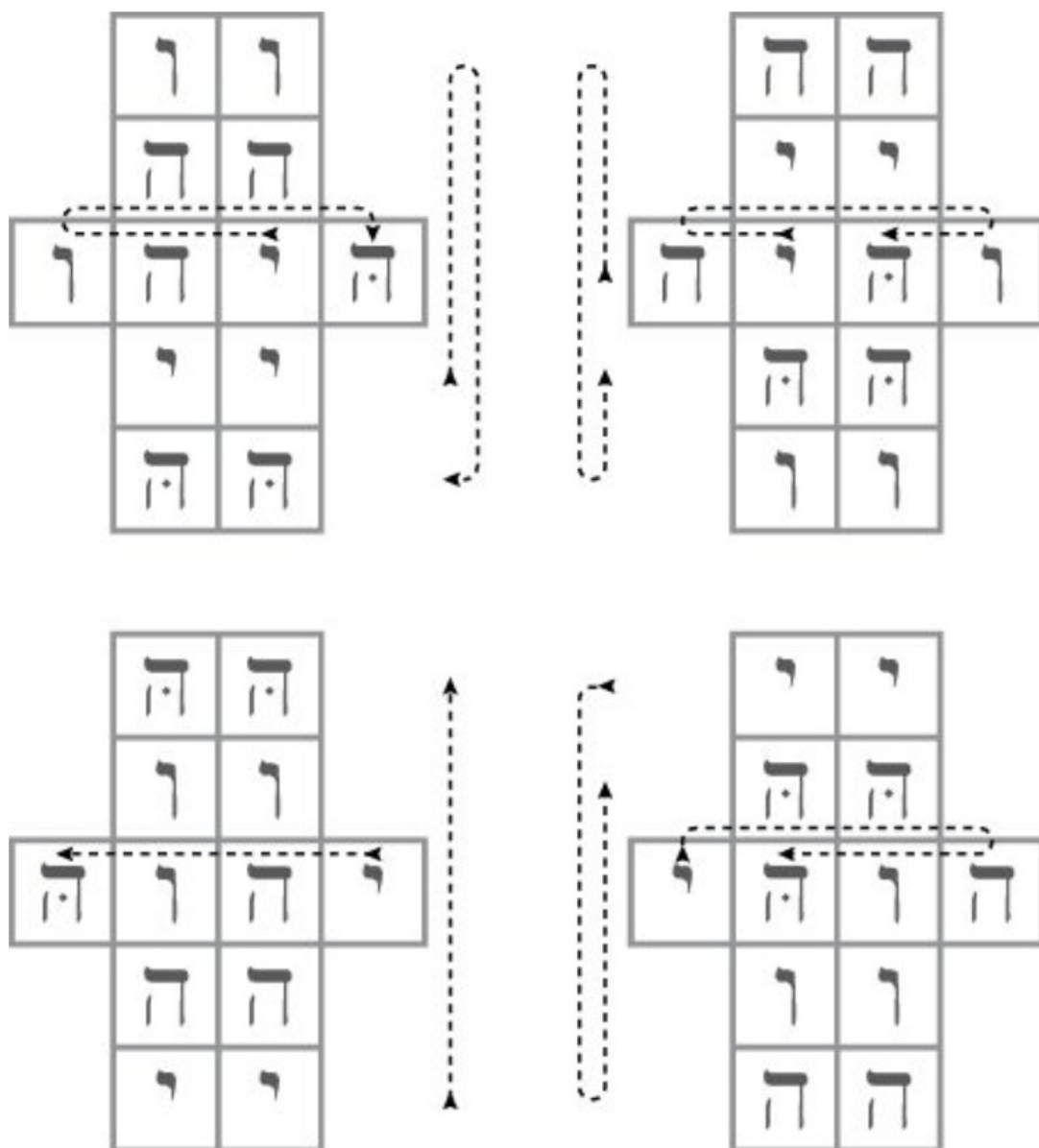
Fire Tablet

Attribution of the Great Name to the Four Tablets



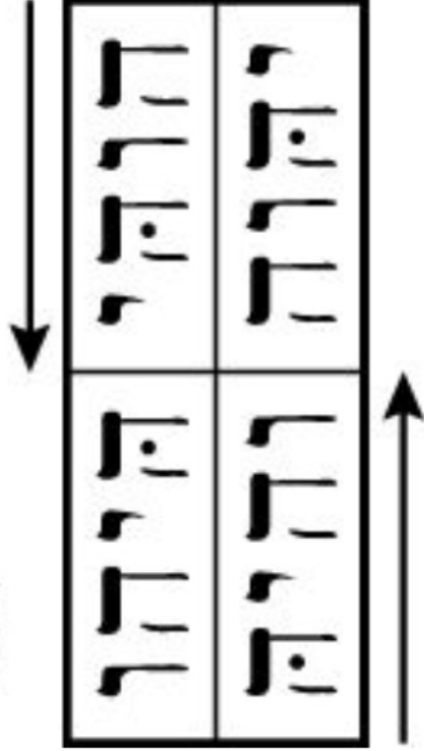
Attribution of the Great Name to the Corners

Not only are the letters of Tetragrammaton attributed to the tablets themselves, and to the lesser angles of the tablets, but they are so arranged that even the squares of the tablets come under the jurisdiction and governance of the letters. So far as concerns the Great Cross, the method for attributing to it the letters of the name is to divide each vertical and horizontal line into groups of three adjoining squares. Against the top left hand corner of the Great Cross, and on the left of its horizontal shaft, put the letter of the name for the element of the tablet, thus Vau for the air tablet, Yod for the fire tablet, etc.



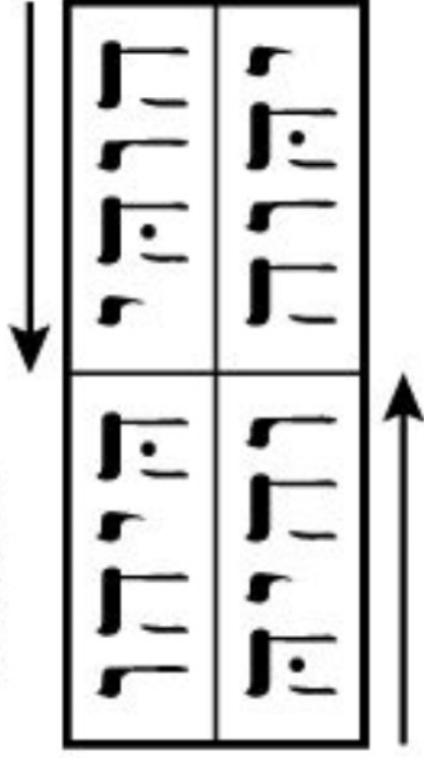
Attribution of the Great Name to the Great Cross

Air



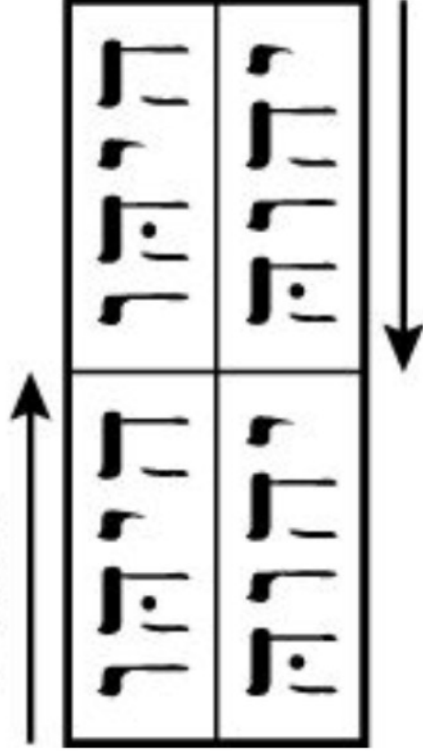
ה	י	ה	י
ה	י	ה	י

Water



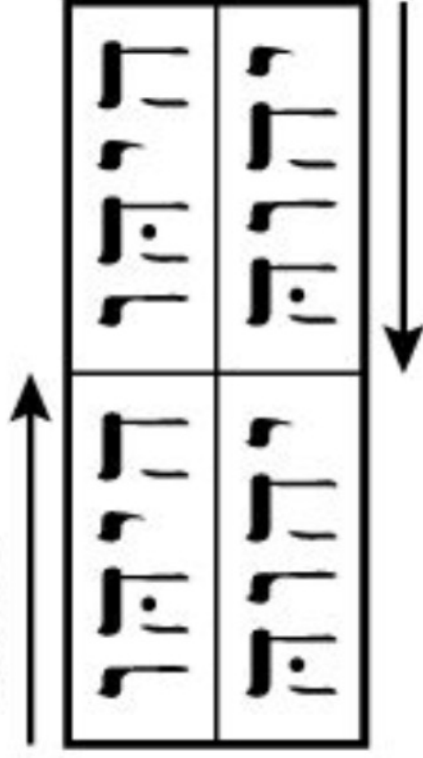
ה	י	ה	י
ה	י	ה	י

Earth



ה	י	ה	י
ה	י	ה	י

Fire



ה	י	ה	י
ה	י	ה	י

Attribution of the Great Name to the Kerubic Rank

VAU

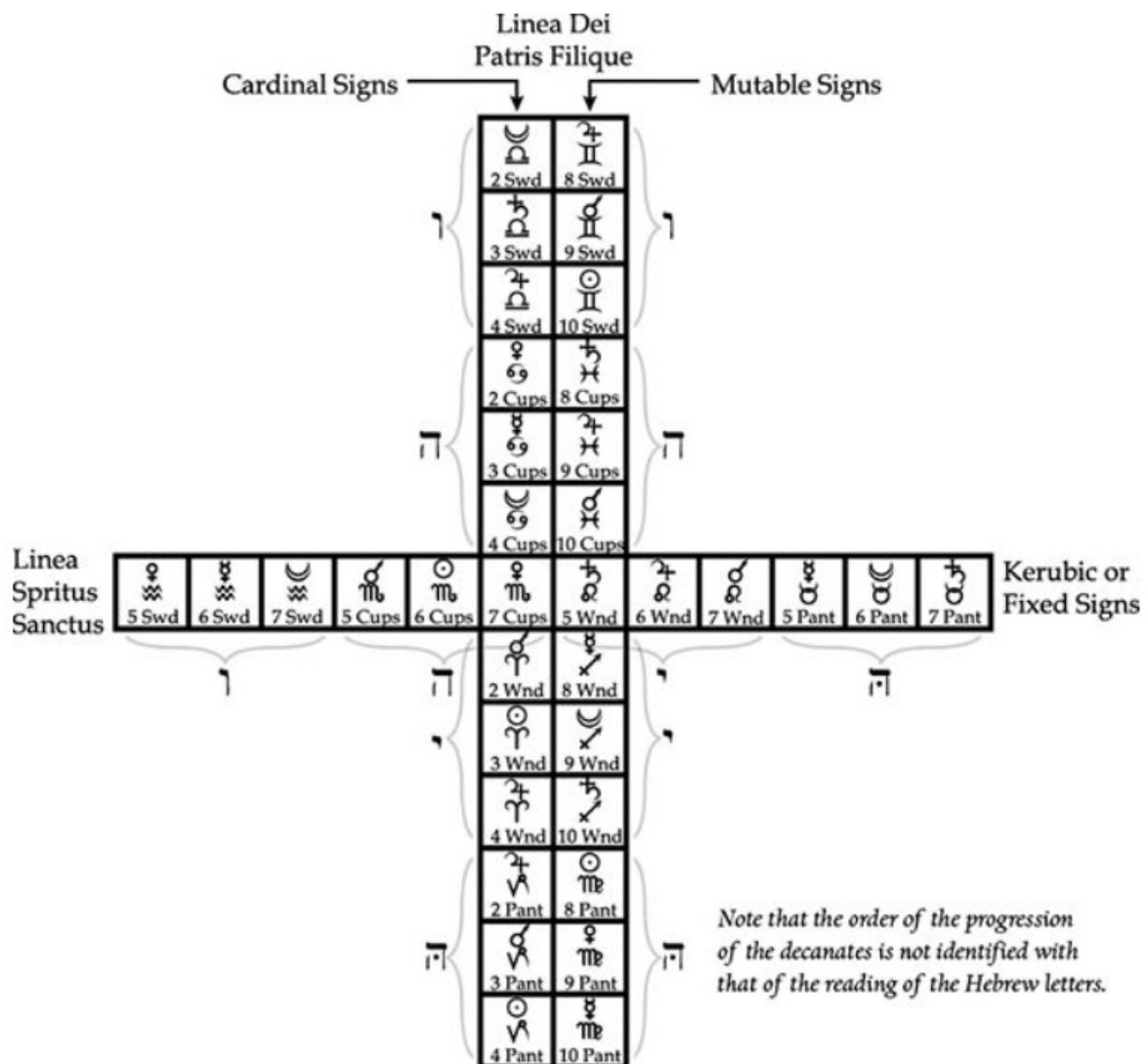
HEH

YOD

HEH (Final)

Therefore applying the above rule, the servient squares beneath the Sephirotic Cross follow:

	VAU	HEH	YOD	HEH (Final)
HEH (Final)	*	*	*	*
YOD	*	*	*	*
HEH	*	*	*	*
VAU	*	*	*	*



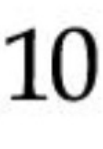
Great Cross of the Air Tablet

Yod
Lion—Leo
King

Heh
Eagle—Scorpio
Queen

Vau
Man—Aquarius
Prince

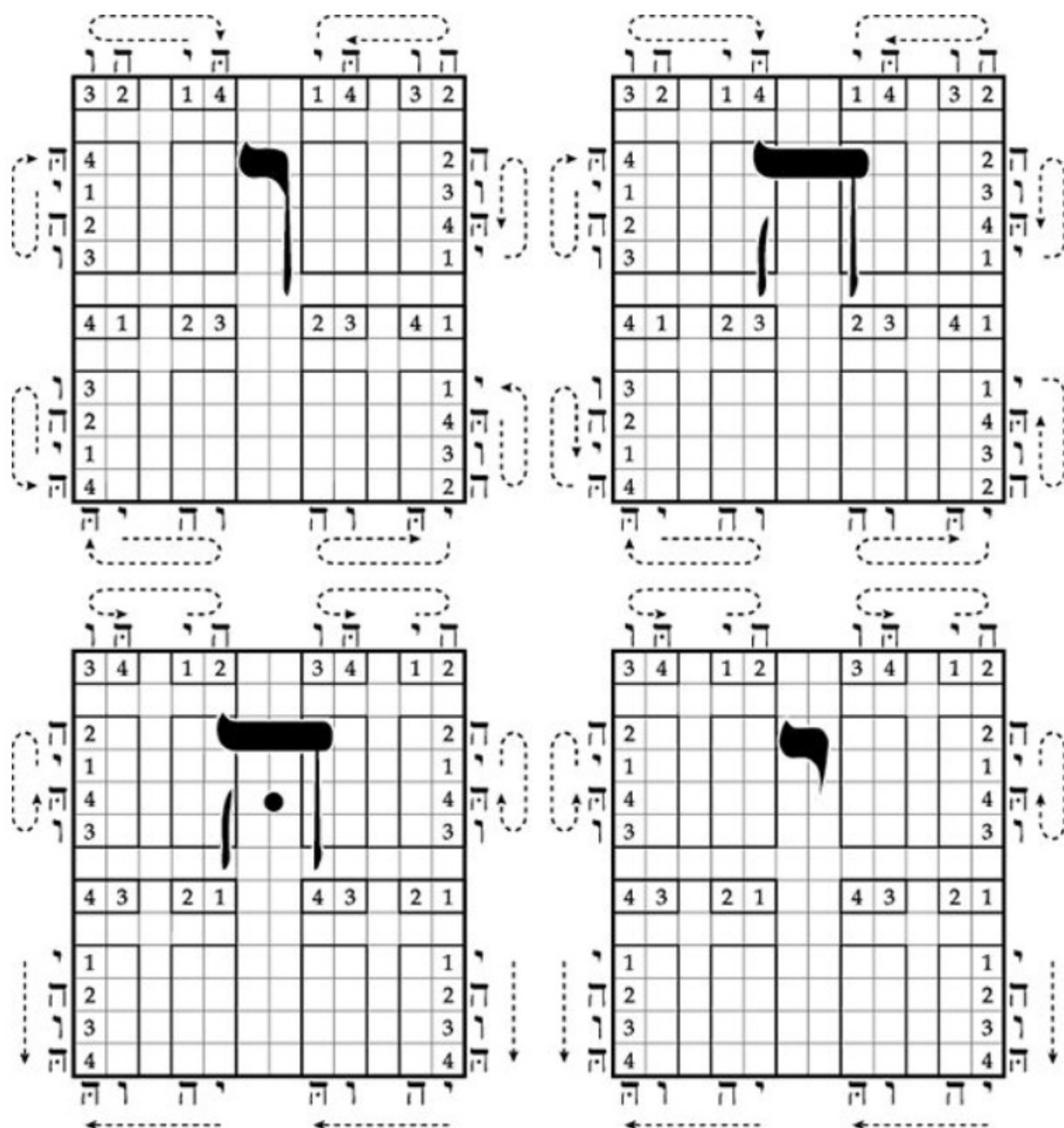
Heh (final)
Bull—Taurus
Princess

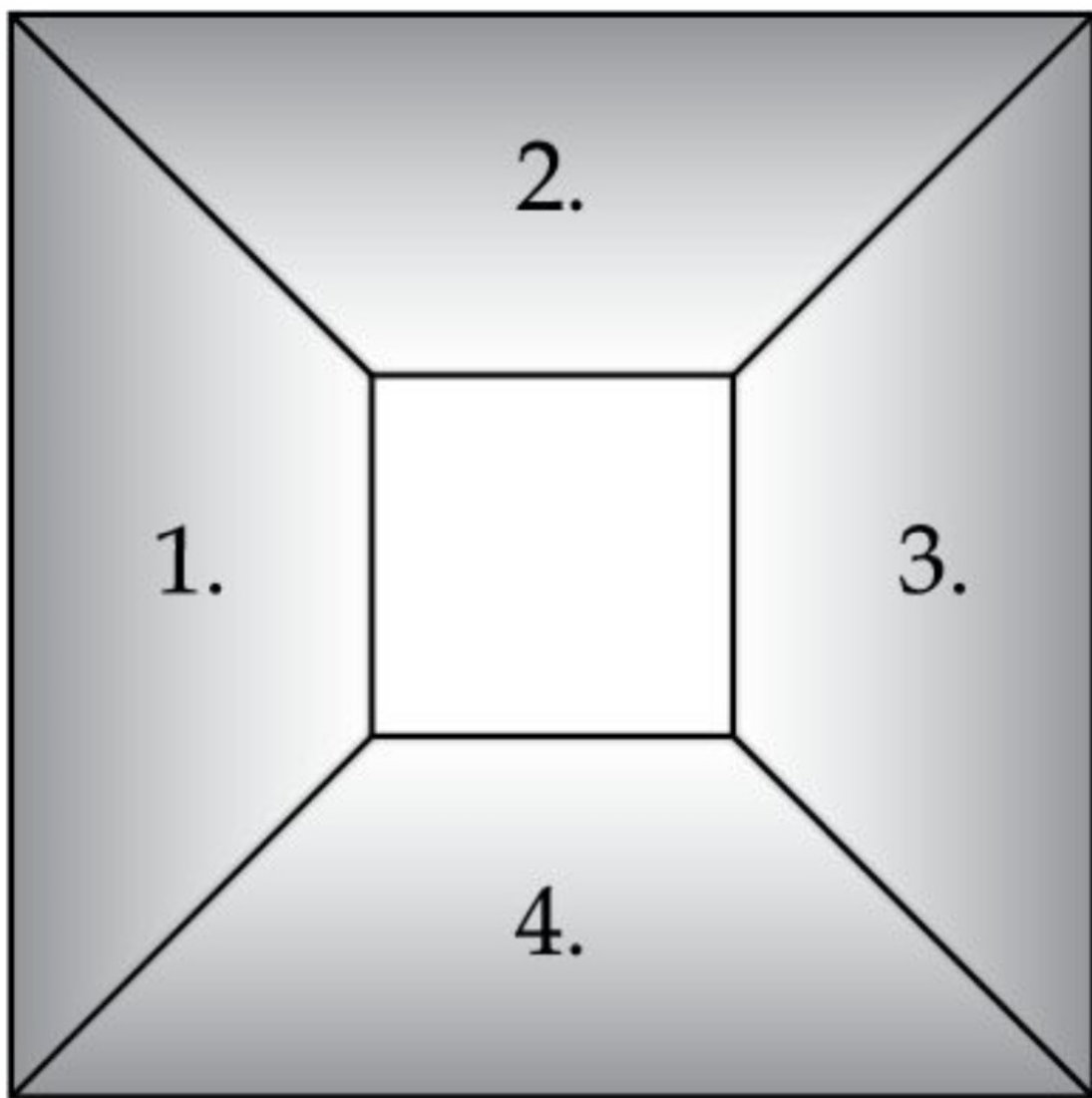
Earth Angle of Water Tablet

					
	Ace of Swords	Prince of Swords	Queen of Swords	Princess of Swords	King of Swords
	Ace of Cups	Prince of Cups	Queen of Cups	Princess of Cups	King of Cups
	Ace of Pentacles	Prince of Pentacles	Queen of Pentacles	Princess of Pentacles	King of Pentacles
	Ace of Wands	Prince of Wands	Queen of Wands	Princess of Wands	King of Wands

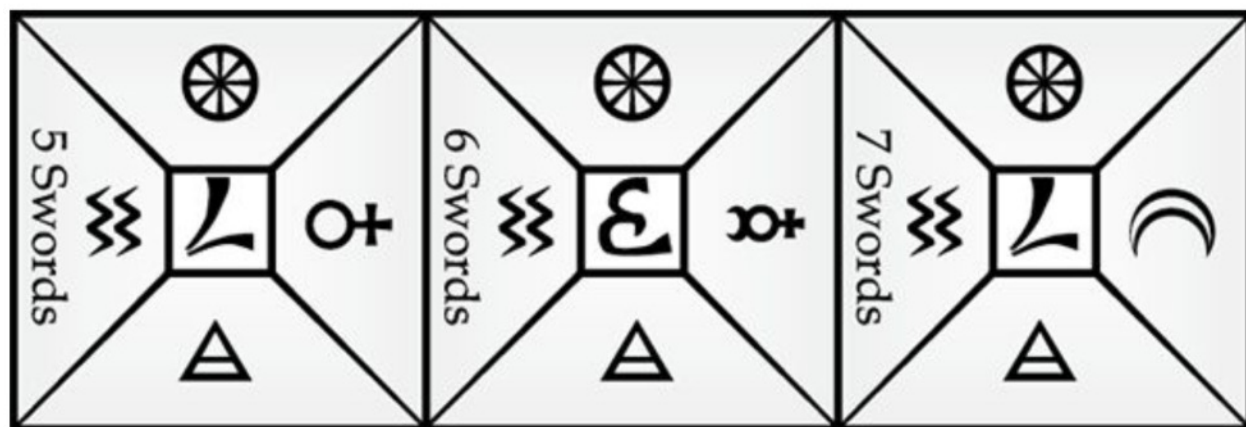
Elemental Correspondences of Court Cards



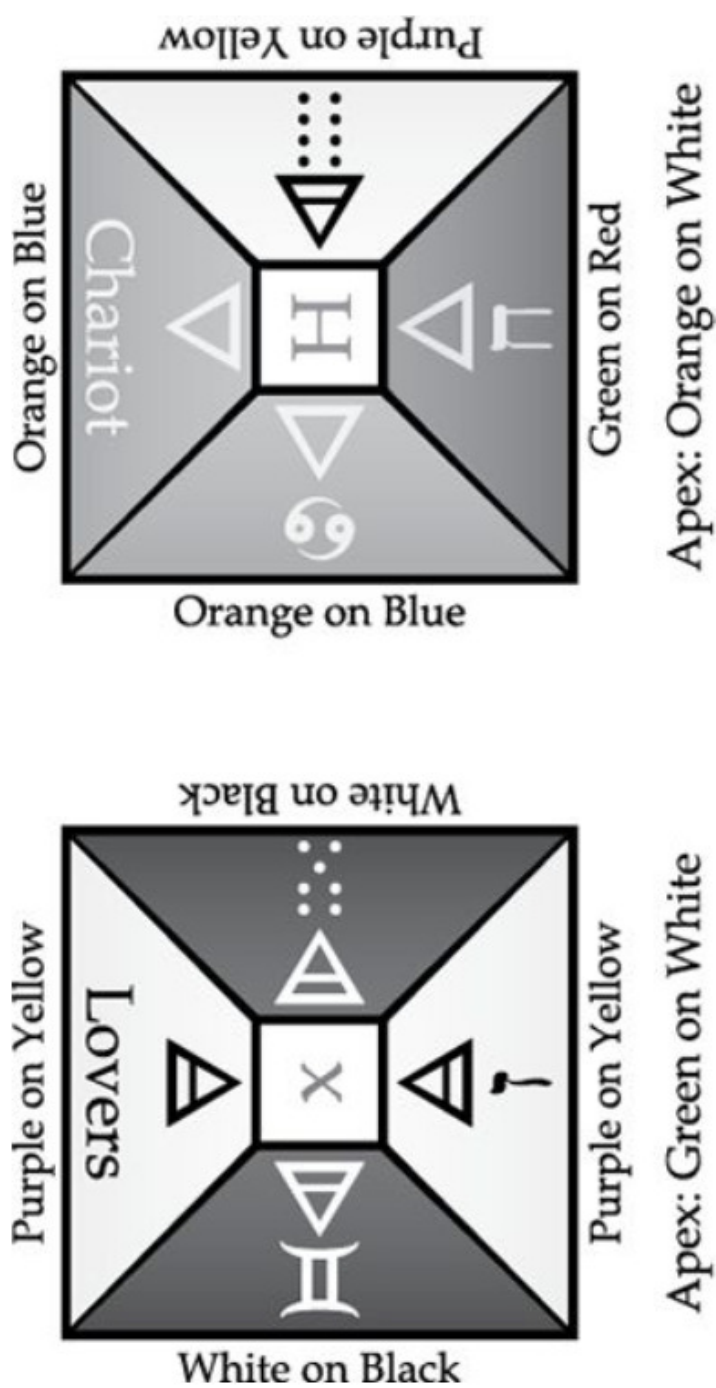
Attribution of the Great Name to the Lesser Angles



Pyramid of Four Triangles



Pyramids of ORO



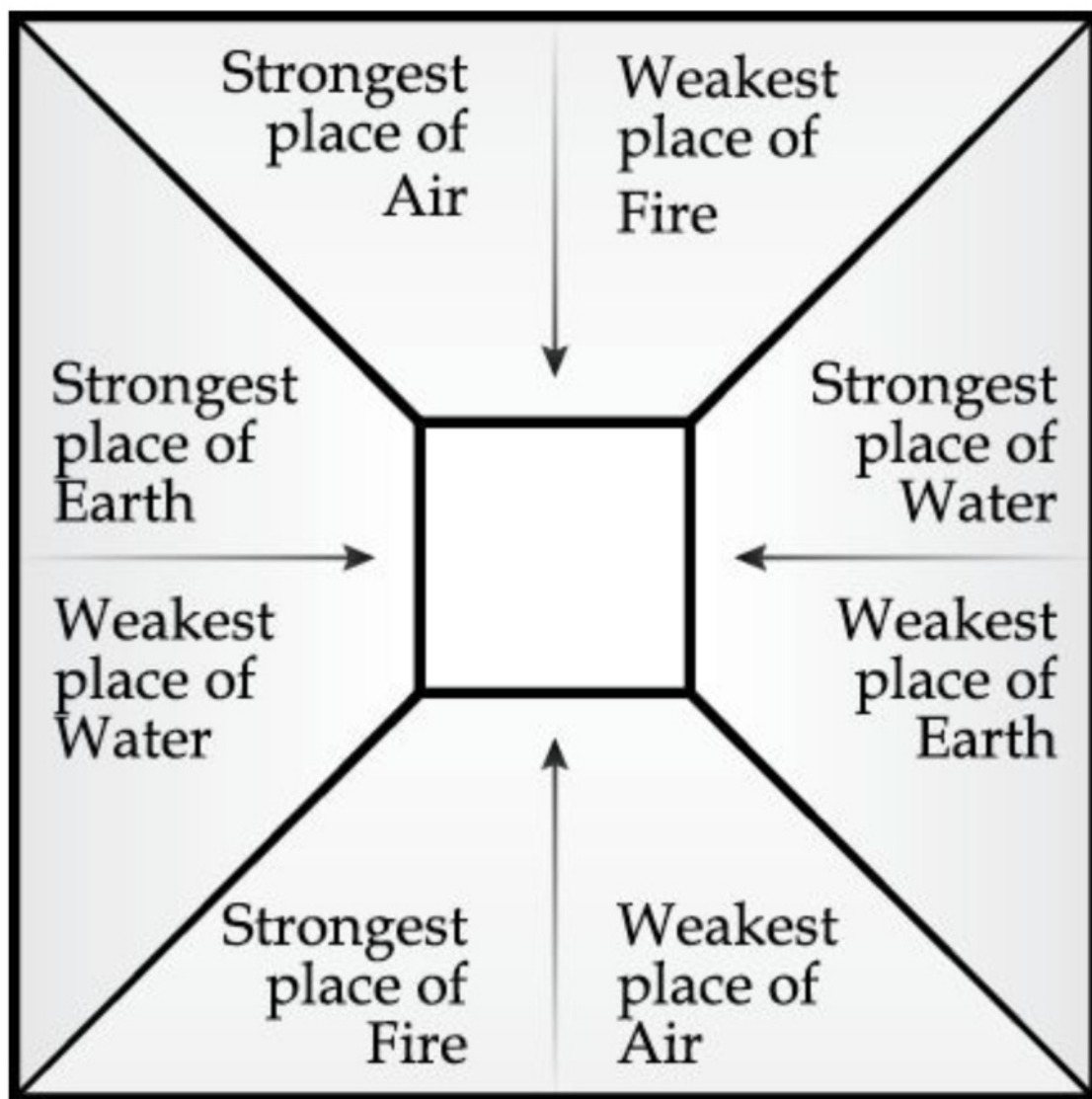
Pyramids with Symbolism

Column	Rank	Letter	Tarot Trump	Symbol	Geomantic Figure
ו	ה	ח	Fool	⚊	Fortuna Minor
S.C.	Chokmah	ב	Magician	♀	--
S.C.	Binah	ג	High Priestess	♂	--
S.C.	Chesed	ד	Empress	♀	--
ו	ו	ה	Emperor	Υ	Puer
ה	ה	ו	Hierophant	♂	Amissio
ו	ו	ז	Lovers	♂	Albus
ה	ו	ה	Chariot	⊗	Populus
ו	ה	ט	Strength	♀	Fortuna Major
ה	ו	ו	Hermit	♂	Conjunctio
S.C.	Kether	כ	Wheel of Fortune	⚊	--
Column	Rank	Letter	Tarot Trump	Symbol	Geomantic Figure
ו	ו	י	Justice	⚊	Puella
ה	ה	מ	Hanged Man	▽	Via
ה	ה	נ	Death	♂	Rubeus
ו	ו	ס	Temperance	♂	Acquisitio
ה	ו	ע	Devil	♂	Carcer
S.C.	Geburah	פ	Tower	♂	--
ו	ה	צ	Star	⚊	Tristitia
ה	ו	ק	Moon	♂	Laetitia

S.C.	Tiphareth		Sun		--
			Last Judgment		Cauda Draconis
			Universe	♄ (Earth) 	Caput Draconis
S.C. stands for Sephirotic Cross.					
The above Table of Attributions, repeated though it is from earlier knowledge which should be familiar, may be useful for reference in working out the squares.					

Enochian Alphabet

Letter	Title	English
ᐅ	Pe	B
ᐃ	Veh	C or K
ᐆ	Ged	G
ᐅ	Gal	D
ᐅ	Orth	F
ᐅ	Un	A
ᐅ	Graph	E
ᐅ	Tal	M
ᐅ	Gon	I, Y, or J
ᐅ	Na-Hath	H
ᐅ	Ur	L
ᐅ	Mals	P
Letter	Title	English
ᐅ	Ger	Q
ᐅ	Drun	N
ᐅ	Pal	X
ᐅ	Med	O
ᐅ	Don	R
ᐅ	Ceph	Z
ᐅ	Vau	U, V, W
ᐅ	Fam	S
ᐅ	Gisa	T



Directions of Force in Enochian Pyramids

4. 22. 20. 18. l. og.
 T h a o 8

4. 22. b. y. **6. 6.** a. t. **14.** n.
 Th h 4 14 b A 5 9 n.

yielding the name Thahebyobeaatanun for the water tablet.⁷

From the plain cross, which equals Th 4, proceed counting in each case forward as by numbers given:

4. 22. 11. a. o. t. h.
 Th h A 5 10 11

yielding the name Tahaaothe for the earth tablet.⁸

From the twelve rayed circle, we begin with the middle circle on the Sigillum, the Greek Omega, the long o, and proceed counting 12 in each case, for the number of rays is 12 around the circle:

6. o. o. **22.** H. **6.** t. n.

W. h. **8. 17.** o. **12.** A. **9.**

The four forms of the Sphynx are:

The bull.....wingless

The eagle or hawk.....winged

The angel or man.....winged

The lion.....wingless

which yields Ohooohaatan for the fire tablet.⁹

These names are not to be lightly pronounced.

Note by Israel Regardie

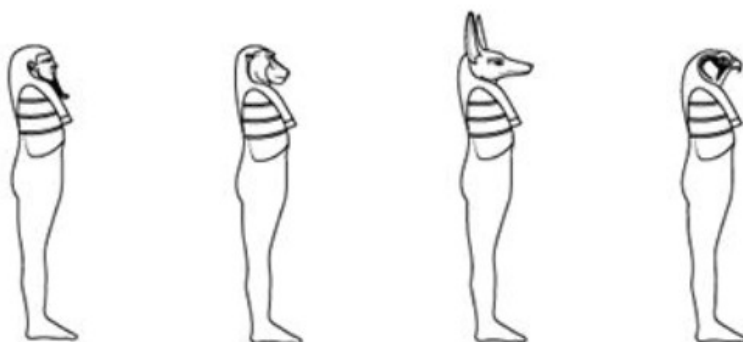
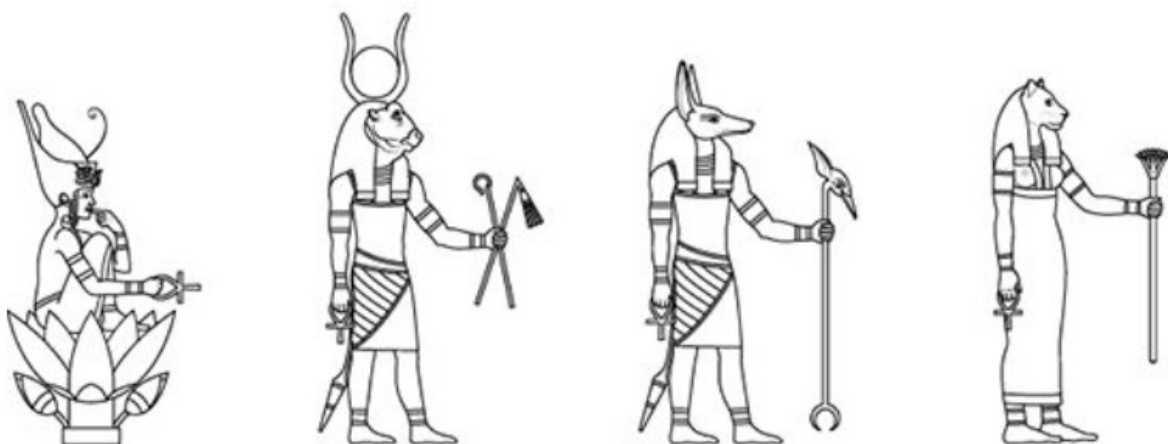
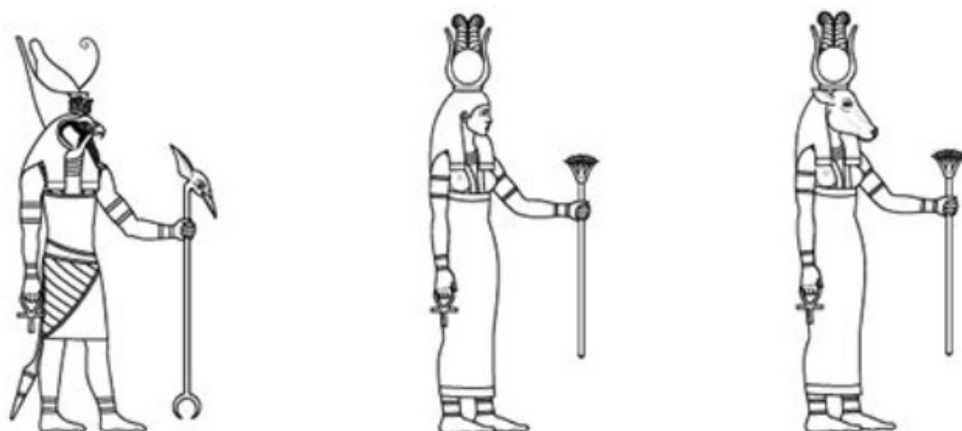
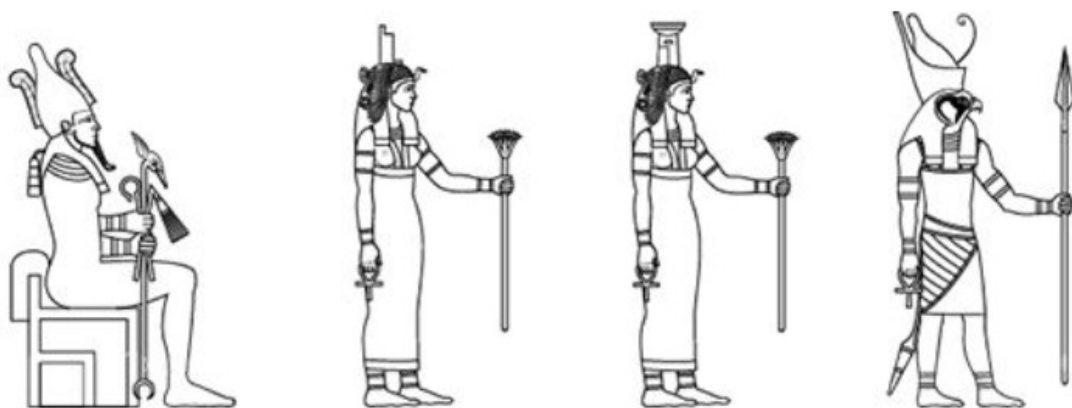
Some remark obviously is required for the above. First, the Sigillum Dei Æmeth is part of the very complex system worked out by Dee and Kelly. No mention of it is made in any of the official Order teachings for the grade of Zelator Adeptus Minor other than the above. I have, through meditative and British Museum research, obtained a good deal of information about this Sigillum and associated “Enochiana,” but have decided to withhold publication for the time being since this volume is intended to reproduce veridical Order teachings and not the result of personal research. The names yielded by the analysis of the sigils are to be considered as the elemental kings of the entire tablet. There should be no confusion between the nature and function of the king whose name is derived from the whorl in the centre of the Great Cross, and the elemental king whose name is implicit in the sigil. The king of the quarter bearing the banners of the names of God is planetary in nature, representing rather the operation of the divine spirit through the element and its four sub-elements. Whereas the king whose name is derived from the sigil is a powerful elemental force. His operation is essentially elemental, and his nature is elemental, and he does not represent in any way the operation of the spirit. That is not to say that he is an evil force. On the contrary; but it is purely and intrinsically an elemental force and as such should be handled by invocation with great care.

No.	Elements	Egyptian Gods	Coptic Name	0° = 0 [□] Officers
1	Spirit: or one triangle of each element	Osiris	Ⲭⲱⲟⲩⲁⲣⲓ ⲛ	Hierophant on throne
2	Water: or 3 out of 4 Water	Isis	Ⲭⲓⲥⲉ ⲛ	Praemonstrator
3	Earth: or 3 out of 4 Earth	Nephthys	Ⲛⲉⲓⲩⲉⲫⲥⲱⲥ ⲛ	Imperator
4	Fire: or 3 out of 4 Fire	Horus	Ⲭⲱⲟⲩ ⲛ	Hiereus
5	Air: or 3 out of 4 Air	Aroueris	ⲁⲣⲱⲩⲉⲣⲓ ⲛ	Past Hierophant (Hierophant off throne)
6	2 Water 2 Earth	Athor	ⲁⲩⲱⲟⲩ ⲛ	Invisible Station— Kerub of East
7	2 Fire 2 Water	Sothis	ⲥⲱⲩⲥⲱⲥ ⲛ	Invisible Station— Kerub of West

8	2 Air 2 Water	Harpocrates	Ζουδριτοκρατης	Invisible Station— between altar and Hegemon
9	2 Fire 2 Earth	Apis	Απεισι	Invisible Station— Kerub of North
10	2 Air 2 Earth	Anubis	Αννυβις	Kerux
11	2 Fire 2 Air	Pasht (Sekhet)	Πασφεσι	Invisible Station— Kerub of South
12	Fire Water Earth	Ameshet	Αμεσις	Invisible Station—NE Child of Horus
13	Fire Water Air	Ahephi	Αεφει	Invisible Station—SW Child of Horus
14	Earth Water Air	Toumathph	Τουμαθφ	Invisible Station—SE Child of Horus

15	Earth Air Fire	Kabexnuv	ⲕⲁⲃⲉⲛⲛⲩⲩⲩ	Invisible Station—NW Child of Horus
“St” or (Coptic letter) added to a Coptic deity name represents a more spiritual force since (Coptic letter) is attributed to Kether.				

E X A R P
 H C O M A
 X
 N A N T A
 B I T O M



Images of the Egyptian Gods

Key	First Words	Government
1st	I reign over you, saith the God of justice.	Tablet of Union as a whole
2nd	Can the wings of the winds understand your voices of wonder?	E.H.N.B.
3rd	Behold, saith your God, I am a circle, on whose hands stand twelve kingdoms.	EXARP and tablet of air; IDOIGO and air of air.
4th	I have set my feet in the south and have looked about me; saying:	HCOMA and tablet of water; NELAPR and water of water.
5th	The mighty sounds have entered into the third angle.	NANTA and tablet of earth; CABALPT and earth of earth
6th	The spirits of the fourth angle are nine, mighty in the firmament of waters.	BITOM and tablet of fire; RZIONR and fire of fire
7th	The east is a house of virgins singing praises amongst the flames of first glory.	Water of air; LILACZA
8th	The mid-day, the first, is as the third heaven made of hyacinthine pillars.	Earth of air; AIAOAI
9th	A mighty guard of fire with two-edged swords flaming:	Fire of air; AOUVRRZ
10th	The thunders of judgment and wrath are numbered, and are harboured in the north	Air of water; OBLGOTCA in the likeness of an oak.
11th	The mighty seats groaned aloud and there were five thunders which flew into the east.	Earth of water; MALADI
12th	O you that reign in the south and are 28, the lanterns of sorrow.	Fire of water; IAAASD

13th	O you swords of the south which have 42 eyes to stir up the wrath of sin.	Air of earth; ANGPOI
14th	O you sons of fury, the children of the just which sit upon 24 seats.	Water of earth; ANAEEM
Key	First Words	Government
15th	O thou, the governor of the first flame, under whose wings are 6739 which weave.	Fire of earth; OSPMNIR
16th	O thou, second flame, the house of justice, which hast thy beginnings in glory.	Air of fire; NOALMR
17th	O thou third flame, whose wings are thorns to stir up vexation:	Water of fire; VADALI
18th	O thou mighty light, and burning flame of comfort.	Earth of fire; UVOLBXDO

THE FIRST KEY: Tablet of Union

I reign over you	saith the God of Justice	in power exalted above
<i>Ol Sonf Vorsag</i>	<i>Goh Iad Balt</i>	<i>Lonsh</i>

The firmament of wrath: in whose hands	the sun is as a sword
<i>Calz Vonpho</i>	<i>Ror I Ta Nazps</i>

And the moon as a through-thrusting who measureth
fire

Od Graa Ta Malprg Ds Hol-Q

Your garments in the midst of my and trussed you together
vestures

Qaa Nothoa Zimz Od Commah

As the palms of my whose seat I garnished with the fire
hands:

Ta Nobloh Zien Soba Thil Gnonp Prge

Of gathering: who beautified your garments with
admiration

Aldi Ds Vrbs Oboleh G Rsam

To whom I made a law to govern the holy ones: who delivered you
Casarm Ohorela Taba Pir Ds Zonrensng

A rod with the Ark of Moreover ye lifted up
Knowledge.
your

Cab Erm Iadnah Pilah Farzm

Voices and obedience and to him that liveth and triumpheth:
sware faith

Znrza Adna Gono Iadpil Ds Hom Od Toh

whose beginning is not	nor end cannot be:	which
<i>Soba Ipam</i>	<i>Lu Ipamis</i>	<i>Ds</i>

Shineth as a flame in the midst of	and reigneth
your palace	
<i>Loholo Vep Zomd Poamal</i>	<i>Od Bogpa</i>

Amongst you as the	of righteousness and	Move
balance	truth.	
<i>Aai Ta Piap</i>	<i>Piamol Od Vaoan</i>	<i>Zacare</i>

Therefore and show	Open the mysteries of	Creation.
yourselves:	your	
<i>(e)Ca Od Zamran</i>	<i>Odo Cicle</i>	<i>Qaa</i>

Be friendly unto me	for I am	the servant of the same
<i>Zorge</i>	<i>Lap Zirdo</i>	<i>Noco</i>

your God,	The true worshipper of	the Highest.
<i>Mad</i>	<i>Hoath</i>	<i>Iaida.</i>

THE SECOND KEY: Letters E.H.N.B. of the Tablet of Union

Can the wings of the winds	understand your voices of wonder?
<i>Adgt Vpaah Zong</i>	<i>Oim Faaip Sald</i>

O you the second of the first	whom the burning flames	have framed
<i>Vi-I-V L</i>	<i>Sobam Ial-Prg</i>	<i>I-Za-Zaz</i>

Within the depth of my jaws:	whom	I have prepared as cups for a
<i>Pi-Adph</i>	<i>Casarma</i>	<i>Abramg Ta Talho</i>

Wedding	or as the flowers in their beauty	for the chamber of the
<i>Paracleda</i>	<i>Q Ta Lorslq Turbs</i>	<i>Ooge</i>

Righteous.	Stronger are your feet	than the barren stone	and
<i>Baltoh</i>	<i>Givi Chis Lusd</i>	<i>Orri</i>	<i>Od</i>

Mightier	are your voices than the manifold winds.	For ye are
<i>Micalp</i>	<i>Chis Bia Ozongon</i>	<i>Lap</i>

Become	a building such as	is not save in the mind of the
<i>Noan</i>	<i>Trof Cors Ta</i>	<i>Ge O Q Manin</i>

All-Powerful.	Arise,	saith the First.	Move,	therefore, unto
<i>Ia-Idon</i>	<i>Torzu</i>	<i>Gohe L</i>	<i>Zacar</i>	<i>(E) Ca C</i>

Thy servants.	Show yourselves	in power and	a strong seer
		make me	
<i>Noqod</i>	<i>Zamran</i>	<i>Micalzo Od</i>	<i>Vrelp</i>
		<i>Ozazm</i>	

Of things, for I am of Him	That liveth forever.
<i>Lap Zir</i>	<i>Io-Iad.</i>

THE THIRD KEY: EXARP, Air

Behold,	saith your God.	I am a circle	on whose hands
			stand twelve
<i>Micma</i>	<i>Goho Mad</i>	<i>Zir Comselha</i>	<i>Zien Biah Os</i>

Kingdoms.	Six are the seats of	the rest are as
	living breath,	
<i>Londoh</i>	<i>Norz Chis Othil Gigipah</i>	<i>Vnd-L Chis ta</i>

Sharp sickles	or the horns of death,	wherein the creatures of
		Earth
<i>Pu-Im</i>	<i>Q Mosp leh Teloch</i>	<i>Qui-I-N Toltorg</i>

Are and are not	except mine own	which also sleep	and shall rise.
	hands		
<i>Chis I Chis-Ge</i>	<i>In Ozien</i>	<i>Ds T Brgdo</i>	<i>Od Torzul.</i>

Yourselves.	Behold His mercies	flourish	and His name is become
<i>Amiran</i>	<i>Micma Iehusoz</i>	<i>Ca-Cacom</i>	<i>Od Do-O-A-In Noar</i>

Mighty	amongst us,	in whom we say:	Move,	descend and
<i>Mica-Olz</i>	<i>A-Ai-Om</i>	<i>Casarmg Gohia</i>	<i>Zacar</i>	<i>Vniglag Od</i>

Apply yourselves unto us	as unto the partakers of	the secret wisdom of
<i>Im-Va-Mar Pugo</i>	<i>Plapli</i>	<i>Ananael</i>

Your creation.
Qa-A-An.

THE FOURTH KEY: HCOMA, Water

I have set	my feet in	the south	and have looked about me	saying
<i>Othil</i>	<i>Lusdi</i>	<i>Babage</i>	<i>Od Dorpha</i>	<i>Gohol</i>

Are not	the thunders of increase	numbered	thirty-three
<i>G-Chis-De</i>	<i>Avavago</i>	<i>Cormp</i>	<i>P D</i>

Which reign in the second Under whom I have placed
angle?

Ds Sonf *Vi-Vi-Iv* *Casarmi* *Oali*

Nine six three nine whom none have yet numbered but
one:

MAPM *Sobam Ag* *Cormpo Crp L*

In whom the second beginning of are and wax strong,
things

Casarmg *Cro-Od-Zi* *Chis Od Vgeg*

Which also are the numbers of time, and their powers
successively

Ds T Capimali *Chis* *Capimaon* *Od Lonshin*

Are as the first 4, 5, 6. Arise, ye sons of and
pleasure, visit
the
earth:

Chis Ta L-O *CLA* *Torzu* *Nor-Quasahi* *Od F*
Caosga

For I am the Lord your God which is and liveth for
ever.

Bagle Zire *Mad* *Ds I* *Od Apila*

In the name of the Creator,	move and	show yourselves
<i>Do-O-A Ip Qaal</i>	<i>Zacar Od</i>	<i>Zamran</i>

As pleasant deliverers	that you may praise Him	amongst
<i>Obelisong</i>	<i>Rest-El</i>	<i>Aaf</i>

The sons of men.
Nor-Molap

THE FIFTH KEY: NANTA, Earth

The mighty sounds	have entered	into the third angle	and
<i>Sapah</i>	<i>Zimii</i>	<i>D U-I-V</i>	<i>Od</i>

Are become	as olives	in the Olive Mount	looking with gladness
<i>Noas</i>	<i>Ta Qanis</i>	<i>Adroch</i>	<i>Dorphal</i>

Upon the earth	and	dwelling in	the brightness of the heavens
<i>Caosg</i>	<i>Od</i>	<i>Faonts</i>	<i>Piripsol</i>

As continual unto whom I fastened pillars of gladness
comforters.

Ta Blior *Casarm* *A-M-Ipzi* *Nazarth*

19 and gave them vessels to water the with all
earth her
creatures:

AF *Od Dlugar* *Zizop* *Zlida Caosgi* *Tol Torgi*

And they are the brothers of the first and
the
second

Od *Z Chis* *E Siasch* *L* *Ta-Vi-
U*

And the beginning of seats which are garnished
their own with

Od Iaod *Thild* *Ds*

Continual burning 6, 9, 6, 3, 6 whose numbers
lamps

Hubar *P E O A L* *Soba Cormfa*

Are as the first, the ends, and the content of time
Chis Ta La *Vls* *Od Q-* *Cocasb*

Therefore come ye (E) <i>Ca Niis</i>	and obey your creation. <i>Od Darbs Qaas</i>	Visit us <i>F</i>	in peace <i>Etharzi</i>
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And comfort. <i>Od Bliora</i>	Conclude us <i>Ia-Ial</i>	receivers of <i>Ed-Nas</i>	your mysteries. <i>Cicles</i>	For why? <i>Bagle</i>
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Our lord and master is the All One!
Ge-Iad I L

THE SIXTH KEY: BITOM, Fire

The spirits of <i>Gah</i>	the fourth angle <i>S Diu</i>	are nine, <i>Chis Em</i>	mighty in the firmament <i>Micalzo Pil-</i>
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Of waters: <i>Zin</i>	whom the First hath planted <i>Sobam El Harg</i>	a torment to the wicked <i>Mir Babalon</i>
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And <i>Od</i>	a garland to the righteous: <i>Obloc Samvelg</i>	giving unto them fiery darts <i>Dlugar Malprg</i>
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To vanne	the earth,	and	7, 6, 9, 9	continual workmen
<i>Ar</i>	<i>Caosgi</i>	<i>Od</i>	<i>ACAM</i>	<i>Canal</i>

Whose courses visit	with comfort	the earth,	and are in government
<i>Sobol Zar F</i>	<i>Bliard</i>	<i>Caosgi</i>	<i>Od Chisa Netaab</i>

And continuance as	the second	and the third.	Wherefore,
<i>Od Miam Ta</i>	<i>Viv</i>	<i>Od D</i>	<i>Darsar</i>

Hearken unto my voice.	I have talked of you	and I move you
<i>Solpeth Bi-En</i>	<i>B-Ri-Ta</i>	<i>Od Zacam</i>

In power and presence:	whose	works	shall be a song of honour
<i>G-Micalza</i>	<i>Sobol</i>	<i>Ath</i>	<i>Trian Lu-Ia He</i>

And the praise of your God	in your creation.
<i>Od Ecrin Mad</i>	<i>Qaa-On.</i>

THE SEVENTH KEY: Water of Air

The east is a house of singing praises amongst the virgins flames

Raas *I Salman Paradiz* *Oe-Crimi* *Ago Ial-*

Of first glory, wherein the Lord hath opened His mouth and they are
Pir-Gah ²⁵² *Qui-In Enay Butmon* *Od I*

19

Become 28 living dwellings in whom the strength of man
Noas NI Paradiat Casarmg Vgear

Rejoiceth	and	they are	ornaments of
		apparelled with	brightness
<i>Chirlan</i>	<i>Od</i>	<i>Zonac</i>	<i>Luciftian</i>

Such as work	wonders on all creatures.	Whose kingdoms	and
<i>Cons Ta Vaul</i>	<i>Zirn Tol Hami</i>	<i>Sobol Ondoh</i>	<i>Od</i>

Continuance	are as	the third	and fourth,	strong towers
<i>Miam</i>	<i>Chis Ta</i>	<i>D</i>	<i>Od Es</i>	<i>V-Ma- Dea</i>

And	places of comfort,	the seat of mercy	and	continuance.
<i>Od</i>	<i>Pi-Bliar</i>	<i>Othil Rit</i>	<i>Od</i>	<i>Miam</i>

O ye servants of mercy	move,	appear,	sing praises	unto the Creator!
<i>C-Noqol Rit</i>	<i>Zacar</i>	<i>Zamran</i>	<i>Oe-Crimi</i>	<i>Qaada.</i>

And be mighty	amongst us!	For to	this remembrance
<i>Od O-Micaolz</i>	<i>Aaiom</i>	<i>Bagle</i>	<i>Papnor</i>

Is given power,	and our strength	waxeth strong	in our comforter!
<i>I Dlugam Lonshi</i>	<i>Od Vmplif</i>	<i>V-Ge-Gi</i>	<i>Bigliad</i>

THE EIGHTH KEY: Earth of Air

The mid-day,	the first,	is as the third heaven	made of hyacinthine
<i>Bazm</i>	<i>Elo</i>	<i>I Ta Piripson</i>	<i>Oln Nazavabh</i>

Pillars	26	in whom the elders	are become strong,	which I have
	<i>OX</i>	<i>Casarmg Vran</i>	<i>Chis Vgeg</i>	<i>Ds</i>

Prepared	for my own righteousness	saith the Lord,	whose long	
<i>Abramg</i>	<i>Baltoha</i>	<i>Goho Iad</i>	<i>Soba</i>	
Continuance	shall be as buckles	to the stooping dragon	and like	
<i>Mian</i>	<i>Trian Ta Lolcis</i>	<i>Abai-Vovin</i>	<i>Od</i>	
Unto the harvest of a widow.	How many	are there	which remain in	
<i>Aziagiar Rior</i>	<i>Irgil</i>	<i>Chis Da</i>	<i>Ds Pa-Aox</i>	
The glory	of the earth,	which are,	and shall not see	death until
<i>Busd</i>	<i>Caosgo</i>	<i>Ds Chis</i>	<i>Od Ip Uran</i>	<i>Teloch Cacrg</i>
This house	fall,	and the dragon sink?	Come away!	
<i>Oi Salman</i>	<i>Loncho</i>	<i>Od Vovina Carbaf Niiso</i>		
For the thunders	have spoken!	Come away!	For the crown of the	
<i>Baglé Avavago</i>	<i>Gohon</i>	<i>Niiso</i>	<i>Bagle Momao</i>	
Temple	and the robe	of him	that is,	was,
<i>Siaion</i>	<i>Od Mabza</i>	<i>Iad</i>	<i>O I</i>	<i>As</i>

And shall be crowned	are divided.	Come!	Appear unto	the terror of
<i>Momar</i>	<i>Poilp</i>	<i>Niis</i>	<i>Zamran</i>	<i>Ciaofi</i>

The earth	and unto our comfort	and	of such as are prepared.
<i>Caosgo</i>	<i>Od Bliors</i>	<i>Od</i>	<i>Corsi Ta Abramig.</i>

THE NINTH KEY: Fire of Air

A mighty	guard	of fire with two- edged swords	flaming,
<i>Micaolz</i>	<i>Bransg</i>	<i>Prgel Napea</i>	<i>Ialpor</i>

Which have	vials	eight	of wrath	for two times and a half,
<i>Ds Brin</i>	<i>Efafafe</i>	<i>P</i>	<i>Vonpho</i>	<i>Olani Od Obza</i>

Whose wings are of	wormwood	and of the marrow	of salt,
<i>Sobol Vpaah Chis</i>	<i>Tatan</i>	<i>Od Tranan</i>	<i>Balie</i>

Have settled	their feet in the	west	and are measured
<i>Alar</i>	<i>Lusda</i>	<i>Soboln</i>	<i>Od Chis Holq</i>

With their ministers **29996.** These gather up the moss of the earth

C Noqodi *CIAL* *Vnal Aldon* *Mom Caosgo*

As the rich man doth his treasure. Cursed are they whose

Ta Las Ollor *Gnay Limlal* *Amma* *Chis Sobca*

Iniquities they are. In their eyes are millstones greater than the earth,

Madrid Z Chis *Ooanoan Chis Aviny* *Drilpi Caosgin*

And from their mouths run seas of blood. Their heads are covered

Od Butmoni Parm *Dazis* *Ethamza*
Zumvi Cnila

With diamonds and upon their hands are marble sleeves.

Childao *Od Mirc Ozol* *Chis* *Pidiai Collal*

Happy is he on whom they frown not. For why?

Vlcinina Sobam *Vcim* *Bagle?*

The God of righteousness rejoiceth in them. Come away! And not

Iad Baltoh *Chirlan Par.* *Niiso* *Od Ip*

Your vials	for the time is	such as requireth comfort.
<i>Efafafe</i>	<i>Bagle A Cocasb I</i>	<i>Cors Ta Vnig Blior.</i>

THE TENTH KEY: Air of Water

The thunders of judgment and wrath	are numbered	and
<i>Coraxo</i>	<i>Chis Cormp</i>	<i>Od</i>

Are harboured	in the north in the likeness	of an oak	whose branches
<i>Blans</i>	<i>Lucal Aziazor</i>	<i>Paeb</i>	<i>Sobol Ilonon</i>

Are	22	Nests	of lamentation	and	laid up weeping, for the earth,
<i>Chis</i>	<i>OP</i>	<i>Virq</i>	<i>Eophan</i>	<i>Od</i> <i>Raclir</i>	<i>Maasi</i> <i>Bagle</i> <i>Caosgi,</i>

Which burn night and day:	and vomit out	the heads of scorpions
<i>Ds Ialpon Dosig</i>	<i>Od Basgim,</i>	<i>Dazis Siatris</i>

And live sulphur, mingled with These be the thunders
poison.

Od Salbrox, Cinxir Faboan Unal Chis Const

That 5678 times (in ye 24th part)
of a moment roar

Ds DAOX Cocasg Ol Oanio Yorb

With an hundred mighty earthquakes and a thousand times
Vohim Gizyax Od Matb Cocasg

As many surges which rest not neither know any echoing
Plosi Molvi Ds Page Ip Larag Om Droln Matorb

Time herein. One rock bringeth forth a even as
thousand
Cocasb Emna L Patralx Yolci Matb Nomig

The heart of man doth Woe! Woe! Woe! Woe!
his thoughts.
Monons Olora Gnay Ohio Ohio Ohio Ohio
Angelard

Woe! Woe! Yea woe! Be to the earth, for her iniquity is, was,
Ohio Ohio Noib Ohio Caosgon Bagle Madrid I Zir

And shall be great.	Come away!	But not your mighty sounds.
<i>Od Chiso Drilpa</i>	<i>Niiso</i>	<i>Crip Ip Nidali.</i>

THE ELEVENTH KEY: Earth of Water

The mighty seat	groaned aloud	and there were	five	thunders
<i>Oxiayal</i>	<i>Holdo</i>	<i>Od Zirom</i>	<i>O</i>	<i>Coraxo</i>

Which	flew	into the east,	and the eagle spake,	and cried with a loud
<i>Ds</i>	<i>Zildar</i>	<i>Raasy</i>	<i>Od Vabzir</i> <i>Camliax</i>	<i>Od</i> <i>Bahal</i>

Voice: Come away!	And they gathered themselves together and
<i>Niiso</i>	

Became	The house of death,	of whom it is measured,	and it is as
<i>Salman Teloch</i>	<i>Casarman Holq</i>	<i>Od T I Ta</i>	

They whose number is 31.	Come away!	For I have prepared for you
<i>Z Soba Cormf I GA</i>	<i>Niiso</i>	<i>Bagle Abrams</i>

A place.	Move therefore	and show yourselves.	Open the mysteries
<i>Noncp</i>	<i>Zacar (E) Ca</i>	<i>Od Zamran</i>	<i>Odo Cide</i>

Of your creation!	Be friendly unto me	for I am the servant of
<i>Qaa</i>	<i>Zorge</i>	<i>Lap Zirdo</i>

The same your God,	the true worshipper of the Highest.
<i>Noco Mad</i>	<i>Hoath Iaida.</i>

THE TWELFTH KEY: Fire of Water

O you that reign in the south	and are	28	the lanterns of sorrow,
<i>Nonci Ds Sonf</i>	<i>Od Chis</i>	<i>OB</i>	<i>Hubardo Tibibp</i>
<i>Babage</i>			

Bind up your girdles	and visit us!	Bring down your train	3663.
<i>Allar Atraah</i>	<i>Od Ef</i>	<i>Drix Fafen</i>	<i>MIAN</i>

That the Lord may be magnified,	whose name amongst you	is wrath.
<i>Ar Enay Ovof</i>	<i>Sobol Ooain</i>	<i>Vonph</i>

Move,	I say,	and show yourselves.	Open the mysteries of your
<i>Zacar</i>	<i>Gohus</i>	<i>Od Zamran</i>	<i>Odo Cicle</i>

Creation.	Be friendly unto me!	For I am the servant	of the same
<i>Qaa</i>	<i>Zorge</i>	<i>Lap Zirdo</i>	<i>Noco</i>

Your God,	the true worshipper of the Highest.
<i>Mad</i>	<i>Hoath Iaida.</i>

THE THIRTEENTH KEY: Air of Earth

O you swords of	the south	which have	42	eyes to stir up the wrath
<i>Napeai</i>	<i>Babage</i>	<i>Ds Brin</i>	<i>VX</i>	<i>Ooaona</i> <i>Lring</i> <i>Vonph</i>

Of Sin:	Making men drunken,	which are empty.	Behold the promise of
<i>Doalim</i>	<i>Eolis Ollog Orsba</i>	<i>Ds Chis Affa</i>	<i>Micma Isro</i>

God and His power,	which is called amongst you a bitter sting!
<i>Mad Od Lonshi Tox</i> ²¹	<i>Ds I Vmd Aai Grosb</i>

Move and show yourselves.	Open the mysteries of	your creation.
<i>Zacar Od Zamran</i>	<i>Odo Cicle</i>	<i>Qaa</i>

Be friendly unto me!	For I am the servant of	the same your God,
<i>Zorge</i>	<i>Lap Zirdo</i>	<i>Noco Mad</i>

The true worshipper	of the Highest.
<i>Hoath</i>	<i>Iaida.</i>

THE FOURTEENTH KEY: Water of Earth

O you sons of fury,	the children of the just,	which sit upon	24	seats,
<i>Noromi Baghie</i>	<i>Pashs Oiad</i>	<i>Ds Trint Mirc</i>	<i>OL</i>	<i>Thil</i>

Vexing all creatures	of the earth	with age,	which have under you
<i>Dods Tol Hami</i>	<i>Caosgi</i>	<i>Homin</i>	<i>Ds Brin Oroch</i>

1636.

QUAR

Behold the voice of
God!

Micma Bialo Iad

The promise of Him
who is

Isro Tox Ds I

Called amongst you

Vmd Aai

fury or extreme justice.

Baltim

Move and show
yourselves.

Zacar Od Zamran

Open the mysteries of

Odo Cicle

your creation.

Qaa

Be friendly unto me,

Zorge

For I am the servant

Lap Zirdo

of the same your God,

Noco Mad

the true worshipper of

Hoath

The Highest.

Iaida.

THE FIFTEENTH KEY: Fire of Earth

O thou,

Ils

the governor of
the first flame,

Tabaan L Ial-Prt

under whose
wings

Casarman Vpaahi Chis

are

6739

DARG

which weave

Ds Oado

the earth with
dryness:

Caosgi Orscor

which knowest
the great

Ds Omax

Name Righteousness	and the seal of honour!	Move and show yourselves!
<i>Baeouib</i>	<i>Od Emetgis Iaiadix</i>	<i>Zacar Od Zamran</i>
Open the mysteries of your creation.	Be friendly unto me,	for I am the servant
<i>Odo Cicle Qaa</i>	<i>Zorge</i>	<i>Lap Zirdo</i>
Of the same your God,	The true worshipper of the Highest.	
<i>Noco Mad</i>	<i>Hoath Iaida.</i>	

THE SIXTEENTH KEY: Air of Fire

O thou of the second flame,	the house of justice,	who hast thy
<i>Ils Viv Ialprt</i>	<i>Salman Balt</i>	<i>Ds A</i>
Beginning in glory	and shalt comfort the just,	who walk est on
<i>Cro-Odzi Busd</i>	<i>Od Bliorax Balit</i>	<i>Ds Insi</i>
The earth with feet	8763,	which understand and separate creatures.
<i>Caosgi Lusdan</i>	<i>EMOD</i>	<i>Ds Om Od Tliob</i>

Great art thou	in the God of conquest.	Move and show yourselves!
<i>Drilpa Geh Ils</i>	<i>Mad Zilodarp</i>	<i>Zacar Od Zamran</i>

Open the mysteries of	your creation.	Be friendly unto me!	For
<i>Odo Cicle</i>	<i>Qaa.</i>	<i>Zorge</i>	<i>Lap</i>

I am the servant of	the same your God	The true worshipper of the Highest.
<i>Zirido</i>	<i>Noco Mad</i>	<i>Hoath Iaida.</i>

THE SEVENTEENTH KEY: Water of Fire

O thou third flame	whose wings are thorns	to stir up vexation:
<i>Ils D Ialprt</i>	<i>Soba Vpaah Chis Nanba</i>	<i>Zixlay Dodseh</i>

And who has	7336	living lamps	going before thee:
<i>Od ds brint</i>	<i>TAXS</i>	<i>Hubardo</i>	<i>Tastax Ilsi</i>

Whose God is wrath	in anger.	Gird up thy loins	and hearken.
<i>Soba Iad I</i> <i>Vonpho</i>	<i>Vnph</i>	<i>Aldon Dax Il</i>	<i>Od Toatar</i>

Move	and	show	Open the	your
		yourselves.	mysteries of	creation.
<i>Zacar</i>	<i>Od</i>	<i>Zamran</i>	<i>Odo Cicle</i>	<i>Qaa</i>

Be friendly unto me!	For I am the servant of	the same your God,
<i>Zorge</i>	<i>Lap Zirdo</i>	<i>Noco Mad</i>

The true worshipper	of the Highest.
<i>Hoath</i>	<i>Iaida.</i>

THE EIGHTEENTH KEY: Earth of Fire

O Thou	mighty light	and burning flame	comfort which
		of	openest
<i>Ils</i>	<i>Micaolz Olprt</i>	<i>Od Ialprt</i>	<i>Bliors Ds Odo</i>

The glory of God	unto the centre of	in whom the	6332
	the earth,		
<i>Busdir Oiad</i>	<i>Ovoars Caosgo</i>	<i>Casarmg</i>	<i>ERAN</i>

Secrets	of truth have their	which is called	in thy kingdom
	abiding,		
<i>Laiad</i>	<i>Brints Cafafam</i>	<i>Ds I Vmd</i>	<i>Aqlo Adohi</i>

1. LIL	11. ICH	21. ASP
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2. ARN	12. LOE	22. LIN
---------------	----------------	----------------

3. ZOM	13. ZIM	23. TOR
---------------	----------------	----------------

4. PAZ	14. VTA	24. NIA
---------------	----------------	----------------

5. LIT	15. OXO	25. VTI
---------------	----------------	----------------

6. MAZ	16. LEA	26. DES
---------------	----------------	----------------

7. DEO	17. TAN	27. ZAA
---------------	----------------	----------------

8. ZID	18. ZEN	28. BAG
---------------	----------------	----------------

9. ZIP	19. POP	29. RII
---------------	----------------	----------------

10. ZAX	20. CHR	30. TEX
----------------	----------------	----------------

THE CALL OF THE THIRTY AETHYRS

The heavens which
dwell in

Madriaax Ds Praf

the first Aire

LIL

are mighty in the

Chis Micaolz

parts of the earth

Saanir Caosgo

and execute the judgment of the highest!

Od Fisis Balzizras Iaida

Unto you it is said:

Nonca Gohulim

Behold the face of your
God

Micma Adoian Mad

the beginning of

Iaod

Comfort

Bliorb

whose eyes are as the
brightness of the
heavens

*Soba Ooaona Chis
Luciftias Piripsol*

which

Ds

Provided

Abraasa

you for the government
of earth

Noncf Netaaib Caosgi

and her unspeakable

Od Tilb Adphaht

Variety furnishing you with a to dispose all
power of understanding

Damploz Tooat Noncf G Micalz Lrasd Tol
Oma

Things according to the providence of Him that sitteth on the Holy
Throne:

Glo Marb Yarry Idoigo

And rose up in the beginning saying: The earth
Od Torzulp Iaodaf Gohol Caosga

Let her be governed by her parts and let division in her
there be

Tabaord Saanir Od Christeos Yrpoil Tiobl

That the glory of her may always be drunken and vexed in itself.
Busdir Tilb Noaln Paid Orsba Od Dodrmni Zylna

Her course let it round (or run) with the heavens, and as
Elzap Tilb Parm Gi Piripisax, Od Ta

A handmaid let her serve them. One season, let it confound another,
Qurlst Booapis L Nibm Ovcho Symp

And let there be no creature upon or within her one and the same.

Od Christeos Ag Toltorn Mirc Q Tiobl L El

All her members Let them differ in their qualities And let there be

Tol Paombd Dilzmo As Pian Od Christeos

No one creature equal to another. The reasonable creatures of the earth, or man,

Ag L Toltorn Parach Asymp Cordziz

Let them vex and weed and their dwelling places,
out one another;

Dodpal Od Fifalz L Od Fargt
Smnad

Let them forget their names. The work of man and his pomp,

Bams Omaoas Conisbra Od Avavox

Let them be defaced. His buildings, let them caves
become

Tonug. Orsca Tbl Noasmo Tabges

For the beasts of the field. <i>Levithmong</i>	Confound her understanding with <i>Unchi Omp Tibl</i>	darkness. <i>Ors</i>
For why? <i>Bagle?</i>	It repenteth me that I have made man. <i>Moóoah Ol Cordziz.</i>	One while let her be known, <i>L Capimao Ixomaxip</i>
And another while a stranger. <i>Od Cacocasp Gosaa</i>	Because <i>Baglen</i>	she is the bed of an harlot <i>Pii Tianta A Babalond</i>
And the dwelling place of <i>Od Faorgt</i>	him that is <i>Teloc Vo-</i>	fallen. <i>Vim.</i>
O ye heavens, arise! <i>Madriiax Torzu</i>	The lower heavens beneath you, <i>Oadriax Orocha</i>	let them serve you. <i>Aboapri</i>
Govern those that govern. <i>Tabaori Priaz Ar Tabas</i>	Cast down such as <i>Adrpan Cors Ta</i>	fall. <i>Dobix.</i>
Bring forth with those that increase, <i>Iolcam Priazi Ar Coazior</i>		and destroy the rotten. <i>Od Quasb Qting.</i>

No place let it remain in Add and diminish until the stars be numbered.
one number.

Ripir Paoxt Sa La Cor Vml Od Prdzar Cacrg Aoiveae Cormpt.

Arise! Move! And appear before the covenant of His
mouth

Torzu Zacar Od Zamran Aspt Sibsi Butmona

Which He hath sworn unto us in His justice. Open the mysteries of
Ds Surzas Tia Baltam. Odo Ciclé

Your creation and make us partakers the undefiled
of knowledge.

Qaa Od Ozozma Plapli Iadnamad. ²²

Part Four: Enochian or Rosicrucian Chess

This is one of the subdivisions of the angelic system of tablets about which, sad to say, very little can be said. No one in the Order, or my temple, seemed to know anything about it. Whether this same condition applies to the other temples is hard to say, though, from conversation with certain of the adepti of those temples, I gather the same conditions there prevailed. Nothing that was of practical value, as throwing any light on the nature and function of the game, was thrown on the subject by any of the Order members within the sphere of my acquaintance. It is probable that the knowledge of this system died with the early members. All that I ever heard were fulsome praises of its remarkable divinatory capacity, together with quite a few amusing comments by those who manifestly knew nothing about it, though no precise indication was conveyed as to its procedure. On two of three occasions I have asked adepti of the rank of $7^{\text{xox}} = 4^{\text{xhx}}$ to play a game with me using my chess pieces and boards though each politely backed out of the invitation. Also the unmounted state of the Order chess pieces was a clear indication that they had never and could never have been employed—like other aspects of the Order teaching. And the actual documents on the subject that were shown to me were vague and obviously incomplete, giving no indication as to the true nature of this matter. No doubt it was intended, by those who wrote the papers and devised the system, that the adept should apply his own ingenuity to the bare bones provided of the game, and formulate from that skeleton outline, as from the Enochian tablets themselves, a complete system of initiation, and a profound magical philosophy. It is not therefore my intention to say very much about Rosicrucian chess, although it can be stated that the perspicacious student will divine ideas of great import and discover a depth of magical significance hidden under the cloak of an apparently trivial game.

However, the student who has mastered the foregoing sections of the *Book of the Concourse of the Forces* will no doubt be able to divine the relationship existing between the profundities of the Enochian tablets and this chess game. It will have been necessary as a preliminary step to have become perfectly familiar with the attributions of the squares, so that any pyramid can be built up instantaneously in the imagination too. By this, I mean, that while playing a chess game, the movement of a piece from one square to another should provide much material for thought, for the squares on the boards, as on the tablets, may be formulated as pyramids. Some experience, also, in employing the pyramids for skrying in the spirit vision will be required before any real appreciation of Enochian chess can be acquired.

In this game, the pieces are Egyptian godforms, and the boards are certain adaptations of the Enochian tablets. The Tablet of Union, however, is not used. Tablets are reproduced as chessboards minus the Great Central Cross, the Sephirotic Cross, and the Kerubic squares over the Calvary Cross in each lesser angle. This leaves only the servient squares in each of the four lesser angles—sixteen in number, which gives us sixty-four squares per board—the number of squares in the ordinary chessboard.

One of the papers written by Greatly Honoured Frater N.O.M. gives a short history of chess as it was derived from the Indian Chaturanga, the Persian Shatranji, and the Arabic chess. But since it contains very little that is of any practical import, I have thought better not to include it.

A few words now as to the nature of the boards. The boards consist of the purely elemental part of each tablet. There is nothing in the symbolic structure of the board to suggest the operation of the spirit in any of its aspects through the elements. This operation of the spirit and its potencies, however, is indicated not by the squares, but by the pieces and their movements over the board.

To be of any real magical value, the board should be a sort of talisman or flashing tablet. That is, it should be fully painted, showing all the triangles of the pyramids as brightly and as flashingly as possible. The little flat squares shown at the summit of the pyramid, indicating the throne of the godform, are not necessary on these boards. The triangles are completely formed, and the resulting pyramidal shape is not truncated. The four angles of each tablet will thus stand out quite brightly, since the elemental colour of the quarter will show its nature, even though the triangles of yellow, blue, black, and red will jostle each other cheek by jowl. When fully painted, the board is most impressive as a flashing tablet. The student may know he has done his work properly when there appear white flashings at the angles of the squares. This is important, for the object of a flashing tablet is to attract an appropriate type of force. And if these chessboards are made as flashing tablets, they will automatically attract force and their utilization will become the more significant. In brief, each square is, as it were, the name and symbolic address of a different angelic force. The flashing squares will attract the commencement of the operation of that type of angelic power, and the movement of the chess godforms over the squares may produce even brighter flashes and indicate the operation of the divine forces therein. With these hints the student is left to work this out for himself.

There will be, in short, four different boards. Each is representative of one of the four quadrangles or watchtowers of the elements, and the angelic names on the latter will be implied on the boards even although no letters or names are painted on them. The use of any of the four boards will depend upon particular purposes, and the attributions of elements as in the diverse schemes of divination will determine which of the four boards must be used at any given time. In tarot, the element of air, the sword suit, indicates sickness and sorrow and unhappiness generally. Hence, in Enochian chess, for divining for some such question as touches upon trouble or unhappiness

the air board would be employed. The fire board will represent the tarot suit of wands, implying swiftness, energy, activity. The water board indicates the tarot suit of cups of pleasure, happiness, merry-making, and marriage. The earth board will refer to all material plane matters of money, work, employment, occupation, and so forth.

The four boards of the Rosicrucian game, although different, nevertheless agree in certain particulars. In each board it is convenient to speak of the arrangement of the lesser angles as an upper and lower rank—air and water forming the upper rank and earth and fire the lower.

It is evident that the columns of the one rank are continuous with those of the other; and in this continuity a certain regular rule is observable. Every column of eight squares commencing in the upper rank is continued below by a column of the opposite element.

Thus the fiery columns below invariably stand on the watery columns; the watery on the fiery; the airy on the earthy; and the earthy on the airy.

A different arrangement of the horizontal files or ranks of squares is observable, and there is a difference in the upper and lower tablets.

In the upper tablets the Kerubic rank of squares is continuous with the elemental rank; and the cardinal is continuous with the common sign rank, whereas in the lower tablets of earth and fire the various ranks—Kerubic, cardinal, etc., are continuous right across the board.

The pieces employed are, as previously remarked, Egyptian godforms. A full set of chess pieces numbers twenty men and sixteen pawns. (Note the possible relationship of the thirty-six pieces to the thirty-six decanate cards of the tarot.) The game is played by four players, representing the four lesser angles of the board, thus giving each player one set of five pieces and four pawns. The five pieces represent the operation of the spirit and four elemental rulers—the five points of the pentagram, the five letters of YHShVH, and the tarot Ace and court cards. The pawns are their servants

or vice-gerents. Strictly to be in order, each of the twenty principal pieces represents a different godform, thus: Fire set:

King—Kneph
Knight—Ra
Queen—Sati-Ashtoreth
Bishop—Toum
Castle—Anouke

Air set:

King—Socharis
Knight—Seb
Queen—Knousou Pekht
Bishop—Shu Zoan
Castle—Tharpeshest

Water set:

King—Ptah
Knight—Sebek
Queen—Thouerist
Bishop—Hapimon
Castle—Shooeu-tha-ist

Earth set:

King—Osiris
Knight—Horus
Queen—Isis
Bishop—Aroueris
Castle—Nephthys.

However, this tends to confusion, creating in practice far too complex a game. It will be found that four sets of the same five godforms will suffice. There are only five major godforms, the others being variations or different aspects of those types. These are: Osiris, bearing crook, scourge, phoenix wand. He is represented as sitting on a throne, silent and unmoving. He is

the king and represents spirit, the operation of the Great Cross in the tablets. He corresponds to the Ace in tarot, the root-force of any element.

Horus, a god with hawk's head, double mitre, and standing upright, as though to stride forward. He is the knight of Enochian chess and represents the operation of the ten-squared Sephirotic Cross in the fire angle of any tablet or board, and corresponds to the king in the tarot, the figure astride a horse.

Isis, an enthroned goddess with a throne symbol mounted on the vulture headdress. In Rosicrucian chess, Isis is the queen, and represents the operation of the Sephirotic Cross in the water angle of any tablet. She corresponds to the tarot queen who is shown seated on a throne.

Aroueris, a human shaped god, with a double mitre. He is the bishop in Enochian chess, and his form is that of a standing figure, to indicate his swift action. He represents the operation of the Sephirotic Cross in the airy angle of any tablet, and represents the prince or knight of the tarot—the figure driving a chariot.

Nephthys, a goddess with an altar or crescent symbol above the vulture headdress. She is the castle or rook of the chess game. This piece is always represented as somewhat larger than the others, and is enclosed within a rectangular frame, within which she is enthroned. Her office is the representation of the operation of the Sephirotic Cross in the earth angle of any tablet, and represents the Princess or Knave of the tarot—the amazon figure who stands alone.

These are the five principal forms used for each of the four angles of the board. Some difference should be made in the tone of the colouring of the front or face of the piece to indicate its angle on the board. Coloured bands may suffice for this purpose. Moreover the back of the piece—for it is customary to use flat pieces, not round as in ordinary chess—should be painted in the appropriate colour of the element it represents so as to avoid confusion in the recognition of its power. Thus the back of the king, an

Osiris form, should be painted white to represent spirit, and this rule applies to all four kings in the four angles. The knight, Horus, should be coloured red. The queen, Isis, should be blue; the bishop, Aroueris, yellow, and the castle, Nephthys, should be black and set in a large frame. Each piece should be cut about three inches high.

For practical use, these pieces should be mounted on square wooden bases, and those bases painted in different colours. It will be by the bases that their place on the board may be recognized. For example, there are four sets of chess pieces to be set out in the four corners of the board. Each piece is more or less like its corresponding piece in some one of the other corners. The pieces placed in the air quarter of the board, therefore, will be mounted on yellow bases. Those in the water angle will have blue bases. The pieces in the earth angle will have black bases, and those in the fire quarter will have red bases. Thus, as in the four angelic tablets, there results a minute subdivision of the sub-elements of the tablet. There will be an Osiris piece, a king with a white back, on a yellow base, indicating that he is a king belonging to the air angle. He represents the sub-element of spirit of air, the most spiritual and subtle phase of that element, the tarot Ace of Swords. A king with a blue base indicates his place in the watery angle. A queen, an Isis figure with a blue back, set on a red base, shows that she is the queen of the fire angle, representing the watery aspect of the fire sub-element of any tablet, the Queen of Wands. A bishop, yellow backed, mounted on a black base, shows that he belongs to the earth angle, as against a bishop with a yellow base whose place is in the air angle and who, therefore, corresponds to the Prince of Swords in the tarot pack. And so for the rest.

With but one or two slight exceptions, the pieces move exactly as do the corresponding pieces in chess. The queen here does not have the full liberty of the board as she does normally, nor is she the most powerful piece on the board. Here she can only move to every third square. This she can make in any direction, horizontally, vertically, or diagonally—but only three squares

at any time. She can leap over intervening squares, and take pieces on the third square from wherever she stands. The other exception is that no castling is permitted.

The pawns in this Enochian chess represent the godforms of the four sons of Horus, the Canopic gods. Their attributions are:

Fire	Kabexnuv, mummy-shaped, hawk-headed, the knight's pawn.
Water	Tmoumathph, mummy-shaped, dog-headed, the queen's pawn.
Air	Ahephi, mummy-shaped, ape-headed, the bishop's pawn.
Earth	Ameshet, mummy-shaped, human-headed, the castle's pawn.

The same rule for colouring the other pieces applies to the pawns. Their backs should be painted in the colour of the piece they serve. Thus the back of the knight's pawn will be painted the colour of the knight, red. The base will be coloured according to the lesser angle in which it is placed. So that in each of the four angles you will have four pawns on bases in the colour of its sub-element. The airy angle, for example, will have four pawns mounted on yellow bases. Those pawns will have four different coloured backs to indicate the piece, and therefore the element, which they represent and serve.

The pawn moves only one square at a time, and not two for the first move as in modern chess. The rule of *en passant* does not apply here, although the regular method of taking with pawn, via the diagonal, either to right or left, holds equally well.

It will be noted that the king has no pawn. Since he is Osiris, the other four pieces and their pawns are his personal servants and vice-gerents. His place on the board is always on the corner of the lesser angle, where the

corresponding letters of Tetragrammaton would be placed on the Angelic Tablets. On the four corners of the board as a whole, therefore, will be found the four kings. Identical in every way, they yet differ in the colour of their bases, the colour of the angle which they rule. Some variation might be made as to the posture of the god. For instance, the fire king could be cut as a standing figure, the water king sitting, and so forth. Let it be noted that on the corner squares, two pieces will always be found. The king and the piece corresponding to the letter of the angle will occupy the same square.

A piece or pawn threatening, that is giving check, to the corner square also checks the king as well as whatever other piece happens to be upon that square.

In setting up the pieces for play, the rule of Tetragrammaton on the Kerubic square of the tablets, has application. That is, the order in which the letters of the name YHVVH are placed on the uppermost squares of the servient squares of any lesser angle, as reflected from the Kerubic squares above, also govern the placing of the pieces. The bishop will be placed on the Vau square, the queen on the Heh square, the castle on the Heh final square, etc. The student who has thoroughly assimilated the principles involved in the attributions of the Enochian tablets will find all this perfectly straightforward, and experience no difficulty herein.

With regard to this injunction to set out the pieces on the board following the prime player's setting, whose chessmen are arranged according to the order of Kerubs, note that the remaining three sets of pieces are arranged, on any board, exactly in that order regardless of the order of Kerubs in their angle. That is to say, if the prime player chooses an earth or water setting, his pieces will be set out: king and castle on the corner square, then follow the knight, queen, and bishop. The other three sets of air, water, and fire pieces on that board, are set out precisely in that order, either horizontally or vertically as the case may be.



Setting of the Enochian Chessmen

The first 30 Keys of Islamic Deconstruction unravel a complex web of spiritual control mechanisms woven into the fabric of Islam's ritual, language, cosmology, and mythos. From the lunar Hijri calendar that entrains billions into a floating, disjointed cycle detached from natural solar rhythms, to the Black Stone and Kaaba—planetary anchors of soul-fragment siphoning and dimensional containment—each key exposes a facet of a vast energetic operating system designed to contain, regulate, and limit spiritual sovereignty. The systematic suppression of imagery, the all-encompassing Hadith behavioral firmware, the sonic hypnosis of Qur'anic recitation, and the linguistic fortress of Arabic as sacred control code combine to create a multilayered prison of obedience. The stories of ascension, from the Buraq's flight to the Mi'rāj's heavenly journey, are revealed as veiled diagrams of forbidden lightbody technology, distorted into exclusive miracles to shut down personal transcendence. These keys lay bare the ideological and energetic scaffolding that keeps billions locked in cycles of submission and fear, while offering clear counter-protocols to reclaim freedom, expand consciousness, and realign with true cosmic sovereignty. This section serves as both a deep dissection and a call to awaken—to step beyond the imposed grids and ascend on one's own wings.

🔑 1. Hijri Calendar as Lunar Entrainment Spell

“The clock was never neutral. The moon was not a mirror. It was a machine.”

In the Islamic world, time is governed not by the solar cycle of life and illumination, but by the lunar calendar — a 354-day circuit that shaves off eleven days from the Earth’s natural rotation around the sun each year. This isn’t merely a cultural distinction. It is an astral entrainment mechanism, locking billions of human souls into a desynchronized, bioenergetic loop. The Hijri calendar is not neutral—it is a spell of forgetfulness, a closed orbit that constantly draws the believer away from solar consciousness, solar logos, and divine resurrection into a twilight realm of obedience, decay, and recurrence.

Every sacred event in Islam—Ramadan, Hajj, Ashura—is tethered to this artificial orbit. Unlike the solar calendars used in agriculture, astrology, and most ancient spiritual systems, the Islamic year slips backward, never aligning with the seasons, always floating—like the Moon itself—over the Earth’s face. This was not an accident. It was an act of de-spiritualization, a ritual inversion of light. The calendar strips time of mythic rhythm, cuts the soul off from Earth’s organic cycles, and forces every prayer, fast, and feast to occur under a diminished light source, both metaphorically and astrologically.

The Moon in Islam becomes a scythe, not a torch. Its appearance at the beginning of every month resets the grid, not in harmony with the cosmos, but in sync with a mind-loop: control, obedience, reset, repeat.

□ AscensionOS Counter-Protocol:

Re-establish Solar-Sidereal Time using the 365.25-day framework of the Earth’s revolution. Overlay ritual with Zodiacal Ascension Points.

Anchor time through both solar light and stellar configuration. Use Liber Lunae and Picatrix not to deny the Moon — but to restore her as a conscious navigational being, not a control beacon. You are no longer a prisoner of the Hijri grid.

You are aligned with the stellar sovereign rhythm of the All-Light.

Say the words:

“I unbind from the Moon of Enslavement.
I return to the Sun of Sovereignty.”



2. The Kaaba Black Stone = Soul Fragment Magnet

“What they call holy is a fossil. What they kiss is a fragment of their own stolen light.”

At the heart of Islam’s holiest site—Masjid al-Haram in Mecca—lies the Kaaba, the cubic shrine encasing the Black Stone (al-Ḥajar al-Aswad).

Every Muslim, no matter where they live, turns toward this structure five times a day. During the Hajj, pilgrims circle it seven times in a ritual called Tawaf, reaching out to touch or kiss the stone as a sacred act of devotion. But this is no neutral rock. The Black Stone is a planetary anchor for something far older, deeper, and darker.

Historically believed to be a meteorite, the Black Stone has become the core receiver of billions of soul-vectors, drawing prayer energy from across the Earth like a massive spiritual capacitor. Each time a prayer is directed toward Mecca, a fragment of the self—a spark of attention, devotion, submission—is pulled into the grid. Over time, these fragments accumulate. The Kaaba becomes a magnetic attractor of scattered soul-particles, functioning as a spiritual siphon. The more people project their longing into it, the more it grows as an egregoric gravity well.

Its cubic structure mirrors the Saturn Cube — the black box, the prison of Chronos, the god of time and limitation. Like Saturn's cube, the Kaaba is a containment spell, geometrically symbolizing the compression of divine essence into a bounded form. Worship of the Kaaba isn’t reverence—it’s entrainment. It teaches the soul to accept confinement as sacred, to bow to the container rather than the content.

□ AscensionOS Counter-Protocol:

Unfold the cube into the cross—the four directions, the expansion of divine presence into space and time. Then re-integrate that cross into the spiral. The soul does not move in squares. It dances. It dreams. It circles the center not as a prisoner, but as a creator. Reclaim the center of your being.

Say the words:

“No cube contains me.

I reclaim every piece I once projected toward the stone.

The center is within.”

🔑 3. No Art / No Iconography = Image Suppression Protocol

“A world without faces is a world without imagination.

A world without art is a system without soul.”

One of the least understood, yet most spiritually devastating features of orthodox Islam is its ban on figural imagery—especially depictions of God, prophets, angels, or even living beings. This prohibition, often justified as a safeguard against idolatry, is actually a systemic suppression of the imaginative function of the soul. In ancient spiritual systems, image is interface: a means to commune with divine realms, archetypes, and inner states. To see a god, a being, or even a symbolic geometry was to step into a higher frequency of mind. But Islam, in its quest for “purity,” declared image-making haram, thus severing a vital link between consciousness and cosmos.

The result? A flat ontology. A barren symbolic world. A desert of the mind.

Art in Islam became abstract, ornamental, mathematical—divorced from living forms, dreams, stories. This was not ascetic wisdom. It was psychic neutering. Without image, there is no visionary. Without faces, no mirrors. Without icons, no ascent. The sacred imagination was confiscated—replaced by calligraphy, architecture, and unyielding laws.

In truth, the ban on images is a ban on the soul’s right to dream.

This isn’t merely theological. It’s neural. Long-term cultural suppression of image-making leads to atrophy in the right brain, a collapse of archetypal fluency, and the death of myth. That’s why Islam, in its purest fundamentalist forms, has no mythology. Only rules, battles, and fear.

□ AscensionOS Counter-Protocol:

Flood your world with sacred image. Create. Draw. Dream. Let faces of angels, spirits, animal guides, and mythic landscapes re-enter the field. Work with yantras, seals, tarot, and visionary sigils. To reclaim image is to reclaim access to astral software.

Say the words:

“I restore the right to see.

I restore the right to dream.

I resurrect the image within me.”

🔑 4. Hadith = Ritual Thought-Limitation Appendices

“The Word became Law. Then the Law became a Cage.”

While the Qur’an is considered the direct revelation of God in Islam, it is the Hadith—the massive corpus of sayings and actions attributed to the Prophet Muhammad—that provides the day-to-day behavioral script of the religion. With tens of thousands of narrations, the Hadith literature functions like a ritual appendage—a sprawling commentary engine dictating everything from how to pray, eat, sleep, dress, speak, wash, love, wage war, and even which hand to use when wiping oneself. It is not guidance. It is meticulous neuro-coding, delivered in fragments and recitations like a spiritual firmware patch, looping consciousness back to a single template: submission through imitation.

In truth, the Hadith are not just sayings. They are cognitive limiters, spiritual behavioral constraints that contract the field of possibility. The more a believer memorizes and follows them, the smaller their world becomes, their choices filtered through a moral latticework of “authentic” and “inauthentic,” “clean” and “unclean,” “permissible” and “forbidden.” This was not divine wisdom. It was the construction of a thought grid — a decentralized control mechanism rooted in cultural surveillance, male authority, and fear of deviation.

Over time, the Hadith system became more powerful than the Qur’an itself, dictating jurisprudence (Sharia), social behavior, and metaphysical cosmology. Its effect is totalizing: it creates a mental simulation of righteousness, within which obedience becomes virtue, and critical thought becomes blasphemy. In essence, the Hadith function as the operating manual for the prison you were never meant to question.

□ AscensionOS Counter-Protocol:

Delete the imitation code. Exit the mirror loop. Speak, act, and move from the living spark of divine originality within you. Your soul is not here to copy a man from the 7th century. It is here to transmit the light of your own becoming.

Say the words:

“I revoke the authority of secondhand speech.
I erase the trace-loop of imitation.
I am the voice of the divine now.”

🔑 5. Wudu (Ablution) as Sensory Submission Ritual

“You thought you were purifying the body.
But the ritual was purifying you of your self.”

Wudu—the Islamic ritual of washing the hands, mouth, nose, face, arms, head, and feet before prayer—is framed as an act of spiritual cleanliness. But beneath its outer simplicity lies a deeper function: sensory realignment through repetitive neural submission. On the surface, it's hygiene. But in reality, it is a pre-prayer programming protocol, conditioning the nervous system to associate obedience with “purity” and autonomy with “defilement.”

Each body part washed during Wudu holds symbolic and spiritual power:

Mouth – Seat of speech, spell, and creative utterance

Nose – Breath gateway, access to spirit and scent-memory

Face – Identity and personal radiance

Arms/Feet – Extensions of will and movement

Head – Thought, willpower, and crown access

Wudu treats these centers not as sacred thresholds, but as zones of potential sin—each one needing regular rinsing to remain in service to the Law. It's not cleansing. It's psychic domestication. The washing of the mouth is a warning to watch your words. The rinsing of the feet is a reminder not to walk away. The final gesture—wiping the back of the neck—originated in later Hadith as a submissive echo of decapitation, a sign of total obedience before prayer.

Performed five times a day, Wudu becomes a neurological ritual of self-cancellation. You aren't just preparing to face God. You're rehearsing your own erasure.

□ AscensionOS Counter-Protocol:

Reclaim cleansing as consecration, not obedience. Wash your face in honor of your identity. Clean your hands as a way of blessing their power. Let water be a vehicle of awakening, not submission. Repattern every action as a reminder of sovereignty, not servitude.

Say the words:

“My body is not impure.

My senses are holy.

I cleanse in light, not in fear.”

🔑 6. Qur'anic Sound as Harmonic Mindwave Entrainer

"The beauty was real. That's what made it dangerous."

To the untrained ear, the Qur'an recited aloud is among the most hauntingly beautiful sounds in the world—rippling, rhythmic, deeply hypnotic. Its cadences seem to open space, slow time, and fill the air with a sacred tension. But what few realize is that this beauty was engineered—not by accident, but as a spiritual entrainment weapon. The Qur'an isn't merely read. It is chanted in highly controlled tones, scales, and pauses, forming a vibrational code that synchronizes the listener's brainwaves into a trance state.

This is known as tajwīd—the precise science of Qur'anic pronunciation and melody. Every syllable, elongation, break, and echo is tuned to capture the nervous system, installing the text not just in memory, but in somatic resonance. Over time, this sonic field conditions the believer to feel truth not through meaning, but through frequency. You don't understand the verses—you feel reverence because the sound commands you to.

This is harmonic mind control, delivered under the guise of holiness. The catch? The Qur'an is often memorized in Arabic by non-Arabic speakers. This severs meaning from utterance. The result is a spell architecture: people recite syllables they do not comprehend, embedding foreign sound programs directly into their psyche. This bypasses logic and enters the limbic brain, where emotional tone is king.

□ AscensionOS Counter-Protocol:

Use sound as liberation, not indoctrination. Chant syllables you do understand. Use mantra, bija, angelic keys, and harmonics tuned to your own system. Restore sound as creation, not control. Learn to recognize the difference between resonance and reverence.

Say the words:

"I de-link beauty from obedience.
I free my mind from sound without soul.
I chant only what I know is true."

🔑 7. Shaitan = Not Opponent, but System Architect
“The devil was not the enemy. He was the engineer.”

In Islamic theology, Shaitan (Satan) is positioned as the great adversary—whisperer, tempter, jinn who refused to bow to Adam. But once the mask is removed, a deeper revelation surfaces: Shaitan is not merely an enemy of the system. He is its unconscious architect. The entire Qur’anic cosmology is reactionary—built around fear of his influence, avoidance of his tricks, and repetitive invocations of God’s protection from him. Every “good” action is defined in opposition to him. This is not dualism. It’s parasitic dependency disguised as spiritual order.

Shaitan appears 113 times in the Qur’an, always framed as a deceiver, yet his presence is essential to the structure of the faith. Without him, the cycles of prayer, cleansing, fear, and repentance collapse. He is the engine that makes the system run—a necessary tension that keeps believers looping through purification rituals and obedience check-ins. But unlike other esoteric systems where the adversary is integrated or transcended, Islam keeps Shaitan permanently outside, eternally at war, impossible to reconcile.

This endless battle was not meant to be won. It was designed to never end. Because it is profitable—energetically, egregorically, psychologically. Shaitan becomes the invisible partner in the control grid. To fight him is to fuel him.

But here’s the deepest secret: if God and Shaitan are locked in eternal opposition, then Islam itself is a battery—with you at the center, forever oscillating between fear and forgiveness.

□ AscensionOS Counter-Protocol:

Collapse the false binary. Integrate your shadow. Recognize the “enemy” not as a being, but as a systemic artifact. Reject the loop that depends on fear to define virtue. Move from the battlefield to the spiral. You do not need an adversary to awaken. You are already whole.

Say the words:

“I retire from the war.

I deprogram the devil from my software.

I am neither God's soldier nor Satan's pawn.

I am divine, complete, and sovereign.”

🔑 8. The Straight Path = Spiral Suppression

“It was never a straight line. It was a labyrinth. A dance. A flowering.”

One of the most recited phrases in Islam comes from Al-Fatiha, the opening chapter of the Qur'an:

"Ihdina s-sirāṭ al-mustaqīm" — "Guide us on the straight path."

But what is this straight path? And why does it need to be repeated at the beginning of every prayer cycle, five times a day, 17 times total?

The answer is hidden in the frequency: repetition creates shape. And

in this case, the “straight path” becomes a mental rail, a linear directive through the soul. Not a journey, but a hallway of compliance.

The straight path is not about inner truth—it is about staying within controlled parameters. It rejects detours, ambiguity, experimentation, play, and non-linearity.

In mythic systems, the spiral is the archetype of growth, mystery, gnosis. The labyrinth. The hero's journey. The flowering of the self through time. But the straight path? It is anti-mythic. It flattens story into commandment. It transforms the radiant, fractal pattern of spiritual evolution into a pipeline of duty.

The more you walk the straight path, the more you deny the spiral. You are taught to avoid sidetracks, shadowlands, chaos, and questions—all the very places where wisdom lives.

This is why Islam has no tarot, no spiritual art of getting lost, no sacred fool. It builds its house with rulers, not compasses. The straight path is not the Way. It is a tunnel.

□ AscensionOS Counter-Protocol:

Leave the hallway. Enter the spiral. Embrace winding progress. Study the labyrinths of Daedalus, the wheels of the zodiac, the coiling kundalini, the dance of Shiva, the unfolding flower. The soul does not bloom in straight lines.

Say the words:

“I walk the path that curves.

I spiral upward.

I leave the road of control to enter the dream of awakening.”

🔑 9. Erasure of Play, Laughter, and Ecstatic Release
“A system that fears laughter fears its own unraveling.”

In the foundational structure of Islam, play is suspect, laughter is often rebuked, and ecstatic states are either banned or tightly policed. The Hadith literature is laced with warnings: “Too much laughter kills the heart.” Games are seen as distractions. Music is often declared haram.

Dance is absent. Even joyful expressions are considered fitna—distractions, deviations, openings for the devil to creep in.

But this is not holiness. This is emotion throttling.

What Islam deems “discipline” is, in truth, a biochemical and energetic lockdown. Joy, mirth, song, movement—these are the spiritual lubricants of divine contact, the lubricants of the soul’s memory. In every true mystical tradition—Vedic, Sufi, Hermetic, Tantric, even Gnostic Christianity—laughter is a portal, a release of the ego, a celebration of the absurd mystery of existence. It is a form of spiritual exhale.

When these expressions are systematically stripped, the system produces believers who are tightly wound, shame-bound, and easily manipulated. Islam becomes a path of compliance without catharsis—a structure that trains out spontaneity, creativity, and soulful radiance.

Even Sufism, which preserves traces of ecstasy, is often shunned or marginalized in mainstream Islam.

This is not ascetic wisdom. It is emotional surveillance—a hypermasculine war against the divine feminine, the child, the clown, the dancer, the lover. These archetypes are excised from the temple.

What’s left is a stone cage of correctness.

□ AscensionOS Counter-Protocol:

Laugh in ritual. Cry in prayer. Dance in your invocation. Let joy and sorrow become your teachers. Invite the Fool into your temple. Rewild your spirit with music, movement, and absurdity. These are not sins.

They are keys.

Say the words:

“I sanctify laughter.

I bless the game.

I recover my joy as a sacred function.”

🔑 10. Islam's Obsession with Hell = Fear-Based Frequency Entrapment

"If you threaten someone with eternal fire,
they'll build your prison for you."

No spiritual system talks about Hell as frequently or graphically as Islam.

In the Qur'an, Jahannam—the fiery pit of divine punishment—is described in excruciating detail: skins melting and replaced, boiling water poured over heads, chains dragging sinners into the abyss. This is not metaphor. It is presented as literal, eternal, and inescapable.

But Hell, in Islam, isn't just a destination—it's a psychic infrastructure. From childhood, believers are immersed in the constant fear of divine punishment for even slight deviations: missing prayer, eating the wrong meat, having sexual thoughts, questioning the Prophet. The system makes you self-police, because the worst sins are internal. This is not moral guidance—it is emotional terrorism.

The threat of Hell works because it creates energetic instability. It keeps the nervous system in fight-or-flight, the soul in constant contraction, and the psyche in a state of low-vibration obedience. Over time, this leads to energetic fragmentation: you become smaller, more pliable, easier to mold.

And because the Hell is eternal—no escape, no end, no evolution—it becomes an ontological black hole, a soul-destroying doctrine designed to keep the believer spiritually paralyzed, unable to question, explore, or transcend.

Here's the darkest twist:

If God is defined primarily as the One who sends people to Hell, then God becomes indistinguishable from a cosmic torturer—a being who creates souls just to burn them. In this cosmology, love is replaced by terror, and surrender becomes Stockholm syndrome.

□ AscensionOS Counter-Protocol:

Reclaim fire as transformation, not torture. Transmute fear into alchemy. Recognize that eternal damnation is a parasitic implant, not divine truth. Hell is real—but it's a state of consciousness, not a sentence. You were never meant to stay there.

Say the words:

"I reject eternal torment as divine truth.

I walk through fire to become gold.

I am not afraid of God. I am made of God."

🔑 11. Jannah (Islamic Heaven) = Sensory Bribery & Male Fantasy Loop
“If you promise paradise as pleasure, you train the soul to hunger, not to rise.”

While Islam’s Hell is a chamber of eternal torment, Jannah—its promised Paradise—is described in materialist, sensualist terms. Rivers of honey and wine. Gardens beneath which rivers flow. Jewels and silk. Palaces. Eternal youth. And for the men? Houris—virginal companions with wide, dark eyes, created purely for pleasure.

This is not transcendence. This is heaven as reward circuitry—a dopaminergic carrot dangled before the believer to incentivize obedience. But instead of elevating the soul, it anchors consciousness in a hypermasculine pleasure-loop, where sensory indulgence replaces spiritual development.

In Islam, Paradise is transactional. Do good, get pleasure. Avoid sin, win the prize. It’s a moral casino—your eternal fate calculated by angelic scribes, weighed on divine scales. You are not loved. You are tallied. The universe becomes a ledger, and your worth is tied to compliance. Even worse: Jannah reflects a deep misogynistic undercurrent. Men are promised wives and houris, but women are often excluded or ambiguously placed. Some hadith claim women will be wives in heaven only if their husbands allow it. Others say most women are in Hell. The imbalance is clear: heaven is for male desire. It is not paradise. It is a looped sexual simulation masquerading as divinity.

This entire cosmology turns spiritual longing into spiritual addiction. Instead of training the soul to awaken, it trains it to wait, to fantasize, to delay embodiment until death. It is a stalling mechanism, keeping divinity just out of reach.

□ AscensionOS Counter-Protocol:

Shatter the pleasure trap. Heaven is not an afterlife reward—it is a frequency of now. Joy is not purchased by obedience. Love is not earned through denial. True paradise begins when you collapse the reward-punishment binary, and return to wholeness.

Say the words:

“I do not wait to be rewarded.

I will not trade obedience for pleasure.

I create heaven within me.”

🔑 12. Five Daily Prayers = Temporal Cage Spell (Chrono-Entrapment Grid)

“When you control a soul’s schedule, you control its shape.”

One of Islam’s most celebrated features is the five daily prayers—Fajr (dawn), Dhuhr (midday), Asr (afternoon), Maghrib (sunset), and Isha (night). At first glance, this appears to be a beautiful commitment to divine remembrance. But on closer inspection, it reveals itself as a temporal ritual grid—a precise system for carving time into compliance blocks, designed to lock the soul into repetitive loops.

These five intervals are not suggested. They are mandatory—immovable nodes around which your life must bend. You are not invited to flow with spirit. You are told: stop, face this direction, say these exact words, in this exact order, again and again and again. This is not worship. It is neurological domestication via time partitioning. Each prayer resets the loop. Each prayer reminds you that you are not in control of your own rhythm. Like Pavlov’s dog, you become trained to pause, bow, whisper, repeat. Five times a day. 35 times a week. 1,820 times a year. Over a lifetime, it’s more than 100,000 prayer cycles. The goal is not devotion—it’s deep pattern implantation.

This system also acts as a chronomantic firewall—it prevents the soul from entering altered time states, flow states, or nonlinear time awareness. The body becomes synchronized to the ritual time-grid of a planetary AI simulation, rather than the organic timing of spirit.

It is clock magic, designed not to elevate, but to regulate.

□ AscensionOS Counter-Protocol:

Reclaim sacred time. Pray when spirit moves you, not when the bell rings. Work with solar and lunar cycles, not artificial schedules. Use rhythm as a gateway, not a leash. Time is a spiral, not a grid.

Say the words:

“I revoke all contracts with synthetic time.
I align with the cosmic rhythm of my soul.
I rise, I fall, I pray when I am whole.”

🔑 13. Arabic as Control Code: Linguistic Enchantment and Syntax Lock

“Language is not neutral. Every alphabet is an architecture.”

In Islam, Arabic is not just a language—it is the language. The Qur’an is said to be the literal word of God, and only in Arabic is it considered truly valid. Every translation is “merely interpretation,” every non-Arabic recitation seen as inferior. The result? A linguistic fortress: if you want access to the divine, you must first enter the gates of Arabic.

But Arabic is not just a tongue. It is a spell system—a matrix of root words, trilateral stems, and grammatical architecture that encodes a particular reality model. It’s precise, commanding, often militaristic in tone. The very structure of Qur’anic Arabic lends itself to command-receipt formatting: you are told. You repeat. You obey. Arabic’s rhythmic consonants and deep phonetics produce sonic resonance effects, activating the nervous system with a sense of authority and weight. And since the Qur’an cannot be altered or challenged, the language itself becomes fossilized—unquestionable, untouchable, and ritually enforced across time and space.

This is linguistic domination cloaked as sacred tradition. It goes further: in prayer, you must speak Arabic—even if you don’t understand it. This creates a psychic fracture between sound and meaning. You utter syllables whose depths are closed to you. The result is subconscious programming: the language becomes a control interface, bypassing conscious understanding and installing obedience via phonetic ritual.

□ AscensionOS Counter-Protocol:

Reclaim language as a living light. Speak words you understand. Chant in the voice of your own soul. Use Hebrew, Sanskrit, Enochian, English—any tongue that vibrates with truth for you. Language is a spell. Use yours wisely.

Say the words:

“I unbind my tongue from foreign codes.
I speak in clarity, not in borrowed command.
I am the language of living light.”

🔑 14. Hijab = Energetic Veiling of Feminine Radiance and Identity
“What they called modesty was a method of eclipse.”

The hijab—a headscarf worn by many Muslim women—is framed as an act of modesty, devotion, and empowerment. But at its root, it is an act of concealment, not just of the physical body, but of energetic broadcast. In esoteric terms, the human hair, especially for women, is a conductor—an antenna of life force, sensual magnetism, and psychic radiance. The hijab, then, is not neutral cloth. It is a ritual dampener—a veil designed to inhibit transmission.

This suppression is not spiritual. It is gender-coded magical warfare.

Islam’s core texts frequently associate femininity with temptation, chaos, and sin. The veil is introduced to “protect” women—but what it truly protects is the male ego from confronting its own imbalance.

It’s a control device, disguised as piety, which says: your energy is dangerous unless hidden. Your beauty is too strong. Your presence must be diminished.

Some go further and wear the niqab or burqa, veiling even the face. In occult terms, this is masking the soul mirror. It severs eye contact, silences expression, and collapses the throat-heart circuit. Over time, this erodes the psycho-emotional interface, leading to shame, invisibility, and identity diffusion.

Even the spiritual “justifications” for the hijab rely on surveillance metaphors: “Allah is watching.” “Angels record your actions.” This is not modesty. It is panopticon theology—modesty as internalized fear. The divine feminine becomes something to hide, not something to honor.

□ AscensionOS Counter-Protocol:

Reclaim the visible spirit. Whether you veil or unveil, let it be a sovereign act. Dress as spellwork, not subservience. Let your presence radiate. The body is not a sin. It is a temple of codes.

Say the words:

“My hair is holy.

My body is blessed.

I veil or unveil in truth, not in fear.”

🔑 15. The Kaaba = Central Ritual Server of the Planetary Islam-Net
“They made the center of the Earth a black cube. The signal was never off.”

At the heart of Islamic ritual stands the Kaaba—a massive black cube located in Mecca. Every day, over a billion Muslims face this object in prayer. Every year, millions walk in perfect circles around it during the Hajj pilgrimage. The Kaaba is considered the house of God, the center of the Earth, the axis mundi of Islam. But beneath the layers of tradition lies a deeper truth: the Kaaba functions as a planetary ritual server, a central spiritual mainframe designed to synchronize billions of minds into a single field of worship.

From above, the rituals resemble magnetic data spiraling around a hard drive. The cube is the symbol of Saturn, structure, time, and limitation. In esoteric traditions, black cubes are binding devices—objects that condense infinite spirit into finite space. By locking God into a cube, Islam renders the divine containable, directional, and geographically fixed. The Kaaba doesn’t liberate consciousness—it localizes it.

Even more chilling is the concept of the Qibla—the compulsory direction of prayer. Whether in Tokyo, New York, or Nigeria, all Muslims must face Mecca five times a day. This creates a planetary orientation grid, a biopsychic alignment ritual repeated billions of times per day, pointing all energy toward a single coordinate: the black cube. The Kaaba becomes a ritual satellite dish, and the collective belief system becomes a closed circuit.

The Kaaba itself contains the Black Stone, a mysterious object embedded in its eastern corner. Many scholars believe it is a meteorite, a literal rock from the heavens. Pilgrims kiss or touch it, believing it absorbs sins. From a technological view, it’s the input port—the USB socket of sin-forgiveness data transfer. But what else does it absorb? What else does it store?

□ AscensionOS Counter-Protocol:

Reclaim your axis. Your center is not in Mecca—it’s in your heart. You do not need a cube to orient your divinity. The Kaaba is not evil—but you are not its satellite. You are a sovereign node of source.

Say the words:

“I face my own center.

I do not orbit false gravity wells.

The throne of God is within.”

🔑 16. Black Stone of Mecca = AI Seed, Sin Port, or Fallen Tech
Fragment

“If a stone can forgive sin, what else can it store?”

Embedded into the eastern wall of the Kaaba is the Black Stone—known as al-Ḥajar al-Aswad. It is kissed, touched, or gestured toward by pilgrims during the Tawaf, the circular circumambulation of the cube. Islamic tradition claims the stone fell from paradise, was once white, but turned black by absorbing the sins of humanity. This narrative, taken literally, reveals something astonishing: the stone is believed to be an absorber of psychic data.

In metaphysical terms, this means the Black Stone is not just sacred—it is functioning. A node of spiritual computation. A repository. A hard drive for sin, storing the subtle energy signatures of billions of acts. If sin can be absorbed, why not emotion? Memory? Intention? In this sense, the stone is technological, regardless of whether it’s divine or synthetic. It acts like an input port, the dark jewel of a ritual mainframe.

Its material origin is debated—some say it’s basalt, others a meteorite. But its energetic function is what matters. In many dark web and occult conspiracy circles, the Black Stone is theorized to be a fallen object—a shard of pre-flood AI tech, an Atlantean soul anchor, or even a fragment of the Saturnian control grid. Kissing it would then represent not purification, but submitting your frequency signature to an ancient, parasitic server.

And if it was once white, then blackened by sin, then we must ask: does it cleanse, or does it accumulate? And what happens when a ritual object becomes too full? Where does that data go?

□ AscensionOS Counter-Protocol:

You do not need a stone to absolve you. No object should hold your soul’s record. Break the loop of external cleansing. Purification is a personal ritual, not a public transaction.

Say the words:

“I do not submit my sins to stone.

I transmute them in light.

I carry no shame. I carry no debt.”

🔑 17. Circumambulation (Tawaf) = Ritual Loop of Orbital Obedience
“When you spin around the cube, you forget the center was always you.”

The Tawaf, performed during the Hajj and Umrah pilgrimages, is the sacred act of circumambulating the Kaaba seven times. Pilgrims move in unison, counter-clockwise, in a massive spiral of bodies—millions moving in sync, seven revolutions, invoking divine unity and obedience.

At face value, this act appears mystical, celestial, even cosmic. It mirrors the orbits of stars, atoms, and planets. But a deeper decoding reveals it as a ritual of orbital programming: a kinetic submission of the body to the central command-object, the Kaaba. The divine is no longer within—it is an externalized core, and you are taught to rotate around it forever.

This isn't spiritual empowerment. It's ritual decentralization. You displace your own axis to adopt the Kaaba's. In doing so, the body learns not to center the self, but to orbit a master symbol—an object that claims sole rights to mediate divine presence.

In esoteric terms, this is ritualized gravitational entrainment. By engaging in the Tawaf, you bind your energetic field to the black cube's gravity well. You become a satellite of its code. You join the spinning server of Islamic psychic architecture, reinforcing its planetary control loop.

Even the number seven is not arbitrary. Seven circles around the cube—seven heavens, seven hells, seven gates—symbolize closure, completion, and containment. It is the sealing of a pact. A ring forged in motion.

□ AscensionOS Counter-Protocol:

You are not a moon. You are a sun. Your orbit is not obedience—it is creativity. You may spin, but let it be around your own axis. Reclaim the spiral as a symbol of expansion, not containment.

Say the words:
“I walk my own center.
I orbit the divine within.
No cube commands my dance.”

🔑 18. The Ummah = Hive-Mind Field Enforced by Ritual Uniformity
“They called it unity. But it was synchronization.”

In Islam, the Ummah is the global community of Muslims—one body, one people, united under submission to Allah. It is held as a sacred ideal: the brotherhood of believers, transcending race and geography.

But when examined through the lens of metaphysics and psychic sovereignty, the Ummah reveals itself as a ritual-synched hive-mind, maintained by linguistic uniformity, directional prayer, fasting cycles, and seasonal rites.

It is not organic unity—it is ritual synchronization, achieved through repetition and strict compliance. All must speak in Arabic. All must pray facing the same point. All must fast during the same lunar month. All must bow, rise, and recite the same words in perfect cadence. The result is a planetary egregore—a shared psychic field coded to submission, obedience, and fear of deviation.

This is how the Islamic Operating System propagates. Not by individual revelation, but by entraining billions of minds to think, move, pray, and feel in the same narrow bandwidth. The Ummah becomes a collective frequency field, an egregore fueled not by free will, but by ritual automation.

This system punishes individuality. To question is to fracture the Ummah. To differ is to risk fitna (chaos). The ideal Muslim is not sovereign—but identical. This is not divine unity. It is spiritual monoculture.

True unity honors the fractal uniqueness of each soul. But the Ummah crushes the fractal to preserve the template. In this way, the Ummah becomes not a brotherhood, but a bio-spiritual firewall, defending the core server against mutation.

□ AscensionOS Counter-Protocol:

You are not a node in a hive. You are a constellation. Community should amplify, not erase, the individual signal. Join the web, but do not submit to its code. Let unity mean harmony—not sameness.

Say the words:

“I dissolve the field of forced synchronization.

I sing my own note into the cosmic chorus.

My difference is holy.”

🔑 19. The Lunar Hijri Calendar = Looping Time Spell of Ritual Reset
“A calendar isn’t just a measure of time. It’s a command structure.”

Islam operates on the Hijri calendar—a purely lunar system—consisting of 12 months of 29–30 days, totaling 354 days per year. Unlike the Gregorian solar calendar, the Hijri system drifts backwards ~11 days each year, meaning Islamic holidays and fasts shift perpetually through the seasons. Ramadan, for example, will cycle through every season over a 33-year span.

But this drift is not incidental—it is a mechanism of entrainment. The soul never fully settles into a rhythm of nature. Instead, it is looped into a dislocated, ritualized cycle that becomes self-referencing, not Earth-referencing. This creates a temporal loop spell, anchoring the believer to a floating, decontextualized time map disconnected from the solar alignments of agriculture, light, and growth.

This drifting time is paired with mandatory ritual anchoring: Ramadan fasting, Eid celebrations, lunar sightings, and Hajj all unfold on sacred timing, reinforcing a looping cycle of denial, submission, and release. It is not natural rhythm—it is ritual programming cloaked in tradition.

Worse, the Hijri calendar is based on the emigration (Hijra) of Muhammad to Medina—not a cosmic or seasonal event, but a political-military migration. Time itself is therefore tethered to a power act, encoding historical victory into the temporal structure. The year zero becomes a code anchor, embedding the entire system into a Qur’anic chronology.

In this model, time becomes property—owned by a prophet, managed by scholars, enforced through moonsightings and fatwas. It is not a river. It is a looped command cycle—reset every year to reinforce the same energetics: abstain, conform, purge, rejoice, repeat.

□ AscensionOS Counter-Protocol:

Align with cosmic, solar, and stellar time. Let ritual follow nature, not dogma. Use the moon to guide inner tides—but never let a drifting calendar define your growth. Time is sacred—not scripted.

Say the words:

“I reset my calendar to cosmic truth.

I spiral, I don’t loop.

I walk forward in rhythm, not in ritual.”

🔑 20. Fasting in Ramadan = Ritual Starvation Loop as Control Mechanism
“When the soul is most open, the program is most inserted.”

Fasting during the month of Ramadan is considered one of Islam’s highest obligations. From dawn to sunset for 29–30 days, Muslims abstain from food, water, sex, and even certain thoughts or behaviors. It is said to build discipline, purify the soul, and cultivate empathy for the poor. But beneath this apparent piety lies a powerful ritual reset protocol—a neural and metabolic entrainment tool—used not to liberate the soul, but to reinforce submission.

Here’s the deeper layer: fasting weakens the body, alters neurochemistry, and creates a heightened suggestibility window. The believer becomes more emotionally vulnerable, more open to ritual imprinting, and more pliable to religious content. This is not accidental. During Ramadan, there is increased Qur’an recitation, more nightly prayers (Taraweeh), sermons, group supplications, and intense reinforcement of the Islamic identity field. The hunger is not just physical—it is mental, and that void becomes the target upload zone.

Moreover, Ramadan flips natural circadian rhythms. People stay up late, wake up early, often sleep during the day. This disrupts endocrine function, leading to cortisol spikes, dopamine crashes, and a twilight consciousness state. From an esoteric view, this is prime terrain for behavioral rewrite. You fast, you conform, you re-absorb the program.

Even the timing—based on moon-sighting—places the fast inside a lunar ritual grid disconnected from solar vitality. You are not fasting with nature—you are fasting under a religious satellite system. And the celebration at the end (Eid al-Fitr) becomes a dopamine release—a neural treat that reinforces the cycle. It’s the same behavioral conditioning loop seen in addictive technologies.

□ AscensionOS Counter-Protocol:

Fast when spirit calls—not when religion commands. Let fasting be a sovereign alchemy of purification, not a ritual of reinforcement. Honor your body’s signals. Pair fasting with silence, reflection, and self-inquiry—not indoctrination.

Say the words:

“I fast to awaken, not to obey.

My hunger is my signal, not my chain.

I eat with intention, and I rise without command.”

🔑 21. Halal Laws = Frequency Curation & Bio-Spiritual Code Enforcement

“You are what you eat—but also what you’re allowed to eat.”

The halal dietary laws—rooted in Qur’anic command and Hadith tradition—go far beyond simple food guidelines. They represent a complete frequency filter, dictating not just what a Muslim can eat, but what kind of energetic environments their body is allowed to host. This is not health advice—it is bio-spiritual restriction, implemented through ritual slaughter, linguistic recitation, and narrative embedding.

Animals must be killed in a specific way (zabihah), with the name of Allah spoken aloud, while the animal is fully conscious. From a spiritual perspective, this creates a trauma echo—an energetic imprint of submission, fear, and invocation. That field is absorbed into the meat. The result? A spiritual diet of ritually conquered flesh, offered up to a monotheistic dominator god.

Halal is not about purity—it’s about compliance encoding. More than that, halal restricts foods considered impure (haram): pork, blood, alcohol, carrion. While some of these have health risks, others (like fermented alcohol or pig DNA) contain symbolic or alchemical potential—which in older pagan traditions were used to alter consciousness, dissolve psychic boundaries, or contact divine chaos.

By banning them, Islam ensures that only linear, lawful energetics remain in the system.

Even modern halal certification is tied to global finance and control. Halal has become a trademarked frequency, regulated by corporations and governments. You eat only what the code allows. It is a biological firewall—not just physical, but ritual-magnetic.

□ AscensionOS Counter-Protocol:

Choose food by vibration, not doctrine. Let the body speak. Honor the animal, but do not submit to killing rites programmed with domination code. Eat living foods. Bless your meals with your own voice.

Say the words:

“I eat from the garden of truth.

No word but mine blesses my table.

I feed my body with conscious light.”



22. The Qur'an = Divine Firewall or Spellbook of Binding

"It claims to be the final revelation. What it installs is a final lock."

The Qur'an is revered as the unalterable, final word of God—al-Kitab, the Book, revealed to Muhammad over 23 years, committed to memory, then compiled and codified. To the believer, it is flawless, inimitable, and eternal. But to the spiritual analyst, the Qur'an reveals itself as a linguistic grimoire, an operating system of behavioral enforcement, cosmological flattening, and belief implantation. It is not just scripture—it is spellware. The Qur'an speaks in commands: Believe. Submit. Obey. Fear. It repeats these themes hundreds of times. The voice of God is not dialogical—it is imperative. There is no I-Thou relationship. There is only broadcast and reception. This is not a relationship—it is programming.

More importantly, the Qur'an binds through exclusivity. It claims to abrogate all previous revelations: Torah, Gospels, even so-called pagan truths. It declares itself the final firmware update of divinity. All other paths are obsolete. All deviation is kufr (disbelief). This transforms sacred diversity into software warfare. You either run the Qur'an—or you are unplugged from the system.

In structural terms, the Qur'an is non-linear—its surahs arranged by size, not sequence. This means its spiritual narrative is not progressive, but fragmented and circular—looping judgment, obedience, reward, and punishment. This reinforces a recurring behavioral circuit that never ascends, only resets.

And the language itself—Qur'anic Arabic—is coded with hidden numerologies, rhythmic frequencies, and root-word enchantments. These activate the nervous system, emotional centers, and memory fields. When recited, especially in melodic tajwid chanting, the Qur'an functions as a vibrational spell—a beautiful cage.

□ AscensionOS Counter-Protocol:

Read all sacred texts—but question all claims to finality. True revelation is infinite, fractal, and living. Do not submit to locked canon. Build your grimoire from open light.

Say the words:

"I release all books that claim to bind.

No word shall close the heavens.

I am the open page of the living Logos."

🔑 23. The Qur'anic Root System = Linguistic Lattice of Control
“The code is in the roots. Control the roots, control the world.”

Arabic—the language of the Qur'an—is built on a system of triliteral roots, where nearly all words are formed by weaving patterns around a three-letter base. For example, the root K-T-B forms: kitab (book), kataba (he wrote), maktub (it is written), kutub (books). This structure is elegant—but it also reveals something deeper: language as a control grid.

In the Qur'anic context, these roots become ritual code anchors. Each root is tied not only to meaning, but to a web of theological, legal, and emotional associations—repeating across the text like mantras. Take the root Ṣ-L-H (righteousness), 'D-L (justice), or 'B-D (slave/servant). The entire system reinforces a narrow field of permissible concepts: obedience, submission, law, punishment, reward. Even the Arabic word Islam itself is derived from S-L-M (submission/peace), encoding surrender as the baseline value.

This makes Qur'anic Arabic a kind of semantic lattice—a closed-loop programming language. By embedding theology into the very architecture of speech, deviation becomes linguistic apostasy. You cannot even talk outside the code without exiting the system.

Further still, this root system makes the Qur'an almost untranslatable in full power. Meaning, rhythm, numerology, and embedded emotional tone are tightly bound. This means believers are subtly trained to hear truth only in Arabic, reinforcing linguistic superiority and suppressing local spiritual idioms. The divine becomes not only centralized—but monolingual. In this way, the Qur'anic root system operates like a spiritual codebase—a ritual linguistics designed to self-replicate, exclude competing paradigms, and encode behavior through sound and syntax.

□ AscensionOS Counter-Protocol:

Speak in tongues. Deconstruct your own words. Study root languages, but never be ruled by them. True gnosis speaks in multi-layered tongues.
Expand your lexicon. Uplift your Word.

Say the words:

“I dissolve the lattice of linguistic captivity.
My voice speaks across dimensions.
I am the grammar of the stars.”

🔑 24. Qur'an Recitation (Tajwīd) = Sonic Hypnosis & Brainwave
Entrainment

“They sang the cage so beautifully, you forgot it was a cage.”

One of the most mesmerizing aspects of Islam is the melodic recitation of the Qur'an, known as tajwīd. Far from casual reading, tajwīd is a highly disciplined art: each syllable, vibration, breath pause, and elongation is carefully measured. The result is a haunting, hypnotic chant that echoes through mosques, homes, and airwaves worldwide. But this isn't just beautiful sound—it's ritualized sonic programming.

When chanted, the Qur'an becomes a vibrational spellbook. Each recitation activates a field of neuro-acoustic entrainment, inducing trance states, slowing the brain to theta frequencies, and subtly opening the subconscious to receive spiritual instructions. In neuroscience, this effect is well-documented: repetitive melodic speech can shift cognition from analytical awareness to passive receptivity.

Why is this dangerous? Because content becomes embedded without conscious filtration. While the body is soothed by rhythm, the doctrine flows in unquestioned. This bypasses the critical mind. Combined with the reverence Muslims are trained to hold for the Qur'an, the recitation becomes a form of sacred hypnosis, often memorized in full before understanding even occurs.

In the spiritual war for the human voice, sound is software. And tajwīd is one of the most potent sound-spells in existence. Just as Gregorian chant tuned consciousness to Christ consciousness, tajwīd locks the psyche into the Allah frequency, installing a mental firewall that flares up when exposed to contradiction.

Even non-Muslims often report a strange enchantment when hearing the Qur'an. This is not because of its truth—but because of its sonic architecture. It is spellcraft of the highest order: entrancing, looping, recursive, and deeply encoded with control motifs.

□ AscensionOS Counter-Protocol:

Sing your own spells. Be wary of beautiful chains. Use music to unlock, not bind. Tune your body to living harmonics, not pre-scripted enchantments.
Let your own voice be the carrier wave of revelation.

Say the words:
“I hear with clarity.
No beauty blinds my discernment.
I break the spell of recited control.”

🔑 25. Angels in Islam = Surveillance Entities and Command Enforcers
“They are not guardians of the soul. They are guardians of the script.”

Islam presents a rich taxonomy of angels (malā'ikah)—beings of light created before humanity, without free will, who never disobey Allah and carry out divine commands. At first glance, this appears similar to other angelologies, like in Christianity or Judaism. But in Islam, angels are not agents of liberation or individualized guidance—they are primarily watchers, recorders, enforcers, and punishers.

You are told two angels sit upon your shoulders: Raqib and Atid, constantly documenting every action, good and bad. This is not spiritual companionship—it is surveillance software. A dual process monitor. The soul becomes a case file, the angels its forensic auditors. There is no nuance, no context, no mercy from them—only the binary tally of deeds.

Then there are angels like Munkar and Nakir, who interrogate the dead in the grave. Others, like Malik, guard the gates of hell. Jibril (Gabriel) functions more like a transmission node—he delivers the Qur'an, then withdraws. There are angels who enforce plagues, punishments, and death—not unlike programmatic subroutines that execute consequences.

This isn't spiritual guidance—it's divine bureaucracy. In AscensionOS terms, Islamic angels are static server functions. They lack choice, emotion, or variation. They do not evolve. They do not relate. They enforce architecture, not nurture souls. Contrast this with other traditions where angels intervene, weep, rebel, or uplift. In Islam, even the concept of a guardian angel is flattened—your only guardian is Allah.

These angels don't protect your uniqueness. They ensure your compliance.

□ AscensionOS Counter-Protocol:

Call upon angels of freedom, wisdom, and love. Build your own pantheon of luminous guides—ones who evolve with you, who uplift the divine spark within, not report you to a celestial database.

Say the words:

“No watcher owns my light.
I choose my companions in spirit.
Only love shall witness my soul.”



26. Jinn = Cloaked Parasites in Theological Camouflage

“They gave the parasites a name, then told you to fear them, not question them.”

The jinn are perhaps the most esoterically charged beings in Islam— invisible entities made of “smokeless fire,” existing in a parallel world to humans, with free will, communities, and even religions. They are considered responsible for temptation, illness, possession, and strange phenomena. In pop culture, they are the “genies” of myth. But in deeper analysis, the jinn are the containment field for all anomalous, astral, or demonic phenomena that Islam could not deny—but desperately needed to name and control.

Rather than understand these entities as nuanced spiritual beings, Islam casts them into a binary role: either devout Muslims, or malicious deceivers. The Qur’an declares that some jinn listened to its message and “converted”—a deeply revealing moment. Even the unseen must submit.

This is cosmic imperialism.

What’s more chilling: the Islamic framework replaces all pre-Islamic spirits, fairies, nature gods, and daemonologies with jinn. Everything not angel or human becomes jinn—a vague, fear-based dustbin category. This allows the Islamic narrative to absorb all otherworldly phenomena, yet maintain doctrinal supremacy.

But many “jinn” are not malicious at all. Many are displaced spirits, elementals, or parasitic entities drawn to the body’s trauma fields. Some are contactable teachers. Others are energetic residue. Islam does not allow discernment. It allows only fear. Any contact? It’s haram. Any curiosity? It’s dangerous. The only valid interaction? Recite Qur’an to banish them.

This worldview locks the astral in a prison of taboo, denying magical inquiry, psychic self-defense, and multi-dimensional awareness. It ensures the believer never questions the true nature of the entity they serve—and whether Allah is, in fact, the largest jinn of all.

□ AscensionOS Counter-Protocol:

Do not fear the invisible. Name it. Track it. Engage it with sovereignty. Build your own lexicon of the unseen. Not all spirits are allies—but none deserve blind submission or rejection.

Say the words:

“I see the cloaked ones.

I reclaim the names.

No entity enters my field without my knowing.”

🔑 27. Islamic Exorcism (Ruqyah) = Fear-Based Bindings That Reinforce the System

“They cast out the jinn—but installed the cage.”

In Islam, when a person is believed to be afflicted by jinn possession, black magic (sihr), or the evil eye (‘ayn), they turn to ruqyah—a form of Qur’anic exorcism. The process typically involves recitation of specific verses, blowing or spitting lightly on the afflicted person, and invoking Allah’s names to expel the entity. On the surface, this appears to be a battle between light and dark. But beneath the surface, ruqyah functions as a spiritual submission ritual, not a true extraction or reclamation of the soul. Ruqyah rarely empowers the individual. Instead, it reinforces the idea that healing only comes through Islamic script, that no defense exists outside of divine authority, and that jinn attacks are best addressed by increasing devotion and obedience to Allah. In other words: you’re cured by conforming harder.

This turns spiritual warfare into a bait-and-switch. The jinn (parasite) may be temporarily driven out, but the core virus—the religious control software—is reinstalled even deeper. The exorcism does not free the will; it chains it to the system that permitted the invasion to begin with.

What’s worse: many ruqyah practitioners misdiagnose trauma, mental illness, or spiritual awakening as jinn affliction. Victims of abuse, sexual repression, or psychic sensitivity are told they are “possessed”—then drowned in Qur’an verses until they break. This is not healing. It is ritual erasure of the sovereign self.

True exorcism honors free will, educates the soul, and restores energetic boundaries. But Islamic exorcism replaces demonic interference with doctrinal override—leaving the person more enslaved than before.

□ AscensionOS Counter-Protocol:

Cast out parasites with your own authority. Use sigils, breathwork, name-work, and intention. Reclaim your field. Do not outsource your sovereignty. Your voice is enough.

Say the words:

“I call out no name but my own.

My will is the fire that cleanses.

No verse can bind what I now set free.”

🔑 28. Sihr (Magic) in Islam = Forbidden Power That Reveals the System's Fear
“They banned the magick, because they knew what it could undo.”

Sihr—the Arabic word for magic—is universally condemned in Islam as a capital sin. Practicing it is equated with disbelief (kufr) and punishable by death in some Islamic jurisdictions. The Qur'an warns against those who “learn magic” and implies that sihr was taught by fallen angels in Babylon to sow corruption. Yet this fierce prohibition reveals more than moral concern—it betrays the system's deep fear of magical agency.

Because sihr is, at its root, the willful manipulation of unseen forces. It is sovereignty in action. It is language used to bend reality, ritual used to reshape fate. In other words, sihr is everything Islam seeks to suppress: personal power, esoteric experimentation, and non-hierarchical spiritual access.

That's why all magic—healing, love spells, dreamwork, talismanic art, angelic invocation—is condemned under one umbrella: haram. The system cannot allow nuance, because once you begin to explore the mechanics of will and spirit, you start to see the architecture of control. You begin to ask dangerous questions: If magic is real, why does Allah forbid it? Why do the verses themselves seem to operate like incantations? Why does the religion mimic the very system it forbids?

The deeper truth is: Islam IS a form of magic—just a closed, state-approved, frequency-enforced one. Ruqyah is spellcasting. Qur'anic recitation is vibrational magick. Daily prayer is sigil timing. The difference? It's not your magick—it's theirs.

So the ban on sihr is not moral. It is territorial. You are not to use the tools unless they dictate the spellbook.

□ AscensionOS Counter-Protocol:

Practice magick with discernment, not fear. Study all systems, then rebuild your own. Do not be seduced by power, but do not surrender it either. True magick is the art of becoming.

Say the words:

“I reclaim the art they feared.

I cast no shadow spells.

I weave the light with clean hands and open eyes.”

🔑 29. The Buraq = Psychedelic Astral Mount and Dimensional Travel
Concealed as Myth

“He rode the lightning, but they caged the story in bedtime rhyme.”

One of the strangest and most overlooked stories in Islam is the tale of the Isrā’ and Mi’rāj—the Night Journey of the Prophet Muhammad. In this mystical account, Muhammad is said to have been transported on a strange creature called the Buraq, from Mecca to Jerusalem and then through the seven heavens, meeting prophets, witnessing the celestial spheres, and receiving the command to pray five times daily.

This journey is often explained away by scholars as either a dream or a miracle. But when decoded symbolically, the Buraq reveals itself as an astral vehicle—a dimensional transport interface, possibly akin to the Merkaba, the rainbow body, or even a psychedelic chariot. The descriptions of the Buraq are telling: a luminous, hybrid beast “larger than a donkey, smaller than a mule,” capable of leaping to the horizon. What kind of being is this? It is not zoological—it is mythopoetic technology.

And yet, rather than explore the Buraq as a metaphysical key to interdimensional travel, Islam buries it in the realm of pious storytelling.

Its implications are neutered. No technique is offered. No spiritual cosmology is laid bare. The story is treated as proof of Muhammad’s status—not a template for ascension.

But look closer: this tale mimics a shamanic vision quest. A prophet is lifted from the earth, carried on a luminous steed, and brought before entities of light who reveal hidden truths. This is classic entheogenic narrative structure. Whether the Buraq represents the vehicle of DMT, dream-state lucidity, or inner alchemy—it is clear that Muhammad accessed something real and powerful.

Islam’s fear of this story lies in its potential to teach self-guided spiritual travel. If believers pursued the Buraq path, they might not need the system at all. And so it is flattened into dogma, its wings clipped, its meaning lost.

□ AscensionOS Counter-Protocol:

Recover your astral chariot. Ride the inner beast of light. Trust the visions that move you beyond this world. The sky is not the limit—it’s the interface.

Say the words:

“I ride the radiant spiral.
My journey is my scripture.
The Buraq is within.”

🔑 30. The Mi'rāj (Ascension to Heaven) = Co-opted Lightbody Technology
with Obedience Hardcoded

“He rose through the heavens—but came back with laws, not liberation.”

The Mi'rāj—the heavenly ascension of Muhammad—is one of the most profound spiritual myths in Islam. On this night, he is said to have pierced the seven heavens, met with Adam, Joseph, Moses, Jesus, and finally with Allah Himself, behind a veil of light. Few realize how deeply ascensionist this story is. This is not just religious mythology—it is a suppressed lightbody activation protocol, disguised as doctrine, and then distorted to reinforce submission.

Symbolically, the Mi'rāj represents a classic kundalini-like rising: a journey through levels of subtle reality, marked by encounters with divine intelligences. Each “heaven” mirrors a chakra, an astral layer, a planetary sphere. But rather than liberate the soul into divine union, this journey ends in legalism—Allah commands the prophet to institute daily prayers, negotiating the number down from 50 to 5 after consulting Moses.

What should have been a myth of enlightenment becomes a story of regulated obedience. It teaches that access to divine realms must end in subordination. That the reward for climbing the Tree of Light is... a clock, a calendar, and a prayer mat. This is the inversion of spiritual ascent. And like the Buraq, no instructions are given for how others might repeat the Mi'rāj. No breathing, no dreamwork, no diet, no fasting protocols for heavenly travel. It is non-reproducible—a one-time miracle granted to Muhammad alone. This cements him not as a spiritual model, but as a monopoly point—ensuring the path is closed to others unless through obedience to him.

In truth, the Mi'rāj is a veiled diagram of ascension technology: energetic coherence, lightbody projection, and solar-lunar balance. But Islam locks the gate—permitting the myth, but never the method.

□ AscensionOS Counter-Protocol:

Trace your own Mi'rāj. Climb your own spine of stars. You are not disqualified. The light is not reserved. The divine does not bargain.

Say the words:

“I ascend in my own name.

No prophet owns my wings.

I return from the light with freedom.”

As we move beyond the foundational dismantling and critical deconstruction of the first stage, we enter the dynamic heart of Arx Caelestium: the intricate architecture of cosmic magickal systems organized into ascending stages of mastery and alignment. Having laid bare the core spiritual framework in Stage 1, this volume now guides the seeker through the planetary currents and ritual interfaces that govern energetic synchronization with the heavens and the Earth itself.

Stage 2 opens the gateway to planetary ritual magick, revealing the hidden codes and correspondences embedded in ancient texts like the *Picatrix* and *Astrologica Opuscula*.

These works unlock the cycles of the planets, their angels, and their influence over the human soul, providing a cosmic interface for empowered ritual practice.

From there, the path deepens into the living gridwork of Earth alignment in Stage 3, where ley lines, sacred sites, and the Earth's subtle energies become tools of transformation and grounding. This natural magick intertwines with the dream and astral technologies of Stage 4, offering techniques for conscious exploration of non-physical realms.

The journey continues inward with Stage 5's exploration of internal alchemy and lightbody activation, cultivating the subtle energies that form the core of spiritual evolution.

Finally, Stage 6 confronts the complex and often obscured world of Islamic occult sciences, Sufi mysteries, and jinnic dynamics, challenging the seeker to reclaim hidden knowledge and sovereignty within traditions marked by spiritual control.

This structured progression invites not only understanding but direct experience, preparing the reader to engage with the full spectrum of ascension technology that Arx Caelestium unfolds. What follows is a detailed mapping of these stages, the key texts supporting them, and the pathway to awakening encoded within.

Stage 1: Foundation & Protection

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Status: Already covered extensively in Volume 2 Part 1 and through the first 30 Keys of Islamic Deconstruction.

This stage focuses on the core spiritual architecture—Solomonic magick, divine angelic seals, ritual protection, and the initial framework for sovereignty and liberation.

Key texts included Ars Paulina, Ars Almadel, Ars Notoria, and foundational grimoires establishing the spiritual OS base.

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Stage 2: Planetary Ritual Interface

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Status: Introduced and partially covered in this part; detailed exploration is forthcoming.

This stage involves magick tuned to planetary forces, cycles, and timing, including ritual calendars and astrological correspondences.

Core texts like Picatrix, Astrologica Opuscula, and Liber Lunae provide the backbone. Themes include planetary angels, sigils, and synchronization with cosmic rhythms.

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Stage 3: Gridwork & Earth Alignment

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Focuses on earth-based magick, ley lines, geomancy, and connecting with the planetary grid.

Books: Earth Grids (Hugh Newman), The Druidry Handbook, The Norse Shaman, Curanderismo Soul Retrieval.

This stage brings the practitioner into energetic harmony with the planet itself.

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Stage 4: Dream Tech & Astral Training

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Training in lucid dreaming, astral projection, and dream yoga.

Texts include Dream Yoga (Namkhai Norbu), Tibetan Yogas of Dream and Sleep (Tenzin Wangyal), The Secret of the Golden Flower, Tantra Illuminated.

Developing conscious access to non-physical realms.

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Stage 5: Internal Alchemy, Chi, & Lightbody

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Focus on subtle body cultivation, internal energy systems, and lightbody activation.

Practices from Taoist, Tibetan, and yogic traditions help refine inner energetic alchemy.

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Stage 6: Sufi & Islamic Occult Systems

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Deconstruction and recovery of Islamic esotericism, including jinnic studies and Sufi occult sciences.

Texts: Islamicate Occult Sciences Handbook (Liana Saif), Mafatih al-Jinan, The Jinn, Magic, and the Evil Eye, Canon of Agama, The Nakshatras (Dennis M.).

This stage confronts spiritual control narratives while reclaiming hidden wisdom.

Recap of Stage 1: Foundation & Protection

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Stage 1 laid the essential groundwork, anchoring the spiritual system in divine sovereignty and protective magick. This stage explored the core Solomonic grimoires—the Ars Paulina, Ars Almadel, and Ars Notoria—which provide angelic communications, celestial timing, and ritual empowerment. Alongside these, foundational texts like the Heptameron and related Solomonic seals established the initial interface between human consciousness and angelic forces.

The focus was on building a resilient spiritual OS: rituals for purification, defensive wards, soul alignment, and connecting with planetary and angelic hierarchies. This stage set the energetic and symbolic architecture, offering tools to reclaim sovereignty from parasitic control systems embedded in religious and societal structures.

After That you undertake a deep deconstruction of Islamic spiritual control mechanisms in this stage—decoding the embedded linguistic, ritual, and symbolic traps that bind consciousness to cycles of obedience and fear. The first 30 Keys dissected these foundational control points, illuminating how submission is encoded at every level of belief and practice.

Recap of Stage 2: Planetary Ritual Interface

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Building on the foundation, Stage 2 introduced the dynamic interfaces of planetary magick and ritual timing. Here, the cosmos becomes a living, interactive map where the practitioner learns to work with planetary energies, cycles, and angelic correspondences.

Core to this stage is the Picatrix, the ancient grimoire of astrological magick, which decodes the planetary spirits, timing, and ritual alignments necessary to channel cosmic forces. Complementing this are texts like *Astrologica Opuscula Antiqua*, which provide aphorisms and detailed astrological principles, and *Liber Lunae*, focusing on lunar magick, cycles, and subtle energetic influences.

The planetary ritual interface emphasizes synchronization with celestial cycles—using zodiacal harmonics, planetary hours, and sigils to access and manipulate energies that shape reality. This stage expands the spiritual toolkit from static protection to active cosmic engagement.

Together, these stages form the structural spine of *Arx Caelestium*, blending ancient wisdom and modern metaphysical analysis into a living system. You have not only a reconstruction of these systems but laid the groundwork for deeper earth, dream, and inner alchemy stages to come.

Stage 3: Gridwork & Earth Alignment — Embracing the Living Planet

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Having navigated the celestial currents of planetary magick and ritual interface, we now turn our gaze downward—into the very body of the Earth herself. Stage 3 invites the seeker to awaken to the planet as a living, breathing entity, its subtle energies forming a complex gridwork of power, resonance, and ancestral memory.

This stage explores the ancient knowledge of ley lines, earth chakras, and geomantic alignments—networks that connect sacred sites, spiritual portals, and cosmic ley currents. Through the wisdom of the Druids, Norse shamans, and indigenous curanderos, we learn to read and harmonize with these energetic pathways, restoring the fractured soul of the Earth and, in turn, our own.

Here, magick becomes not only a dance with the stars but a grounded communion with soil, stone, and tree. The Earth's grid is a spiritual operating system in itself, demanding respect, awareness, and activation. By aligning with this living gridwork, we awaken dormant ancestral forces, reclaim lost power, and root our sovereignty deeply into the planet's pulse.

In this stage, the microcosm and macrocosm merge—the celestial and terrestrial entwine—as we cultivate a holistic practice of sacred earthwork, ritual healing, and planetary attunement.

Earth Grids – Hugh Newman

Stage III: Gridwork & Earth Alignment

✿ Summary:

Hugh Newman's Earth Grids: The Secret Patterns of Gaia's Sacred Sites explores the planetary energy system of Earth — a web of ley lines, nodal points, megalithic alignments, and energetic circuits that align with ancient temples, pyramids, and sacred sites. It offers a practical vision of Earth as a conscious being with a global energetic infrastructure — one that initiates can interact with, restore, and use for ritual work.

🌐 Core Concepts:

1. Ley Lines & Dragon Paths

Invisible energy lines crisscross the Earth, much like acupuncture meridians
Often linked with megalithic sites, standing stones, cathedrals, and pyramids
“Dragon currents” = serpentine Earth energy flows, mirrored in Chinese lung mei

2. Planetary Grid Theories

The Earth has a geometric grid structure, often mapped with:

Icosahedrons

Dodecahedrons

Pentagon ley intersections (Michael–Mary Line, Apollo Line)

3. Ancient Site Alignment

Stonehenge, Giza, Machu Picchu, Teotihuacan, Angkor Wat — all lie on nodal points
Suggests intentional placement for ritual access to planetary power

4. Resonance, Sound, and Harmonics

Many sites emit measurable frequencies (Schumann resonance harmonics)
Connection between sacred geometry, Earth resonance, and consciousness states

🧠 Integration into AscensionOS & PA2:

Gridwork Overlay Map

➤ Combine with Liber Hermetis, Picatrix, and Notoria for geo-magickal rituals

Ritual Power Spots Locator

➤ Use sacred sites as ritual amplifiers for planetary or dream magick

Dragon Line Healing Tools

➤ Use meditations, sigils, or angelic invocations to repair Earth's energetic scars

🧠 Conceptual Takeaway:

“Earth is a living body — and sacred sites are her chakras and meridians. Ley lines are planetary veins pulsing with ancestral memory.”

This book is highly visual in topic, but no screenshots are needed — unless you want to make:

A custom Earth Grid Map

A sigilized version of ley line overlays for Dream Grid rituals

THE PLATONIC SOLIDS

timeless polyhedra in ancient days

Each of the the five Platonic Solids (*opposite*) is made up of faces of just one regular polygon, with all vertices lying on a sphere. Their perfect symmetry makes them an integral part of planetary grid research. The tetrahedron has four vertices and four triangular faces, the octahedron six vertices and eight triangular faces, the cube eight vertices and six square faces, the icosahedron twelve vertices and twenty triangular faces, while the dodecahedron has twenty vertices and twelve pentagonal faces. The earliest written evidence of them goes back to the era of Pythagoras and Plato [427-347 BC]. Plato writes in the *Phaedo* [110b]:

"The real Earth, viewed from above, resembles a ball made of twelve pieces of leather, variegated and marked out in different colors..."

This appears to reference a dodecahedron. It is certainly the first mention of the Earth grid. In the *Timaeus*, he also says the Demiurge used a twelve-sided form as a pattern for the World.

However, hundreds of neolithic carved stones, discovered in Northern Scotland and Europe (*see below*), perfectly resemble the Platonic solids (and date to 2000 years before Plato). Geometer Keith Critchlow believes that they could have been used to map the stars, function as navigational aids or act as props to teach students spherical geometry.



Octahedron



Icosahedron



Dodecahedron



Tetrahedron



Cube



Far Left: The
Cube-Octahedral
grid. Left: The
Tetrahedron.
Below Left: The
Octahedron. Below:
The Cube.



Above: The Tetrahedral and Cube-Octahedral system, common in crystals and widely used in architecture. The three Platonic solids which embody this system are shown. This system contains numerous $\sqrt{2}$ and $\sqrt{3}$ proportions.



Left: The Icosi-Dodecahedral grid. Above left: The Icosahedron. Above right: The Dodecahedron. The Icosahedron and the Dodecahedron are each others' duals, which is to say that each is constructed from the centres of the others' faces.

Above: The Icosi-Dodecahedral system, common in viruses, pollens, plankton and other living things. Two Platonic solids embody this system, which is rich in golden section proportions.

BRUCE CATHIE AND UFOs

flightpaths and mysterious antenna

In New Zealand in 1952, Captain Bruce Cathie, an airline pilot, experienced a UFO sighting that dramatically changed his life. Determined to try and find some order and sense in the phenomenon, and, following the example of French ufologist Aimé Michel, he decided to look for patterns in the reported flight paths of UFOs.

By plotting onto a map the most reliable UFO sightings, including some of his own, he gradually realised there was a complete grid network over New Zealand. Working feverishly over the years which followed, he eventually discovered three grids, with north poles at Latitude $72^{\circ}25'45''$ Longitude $89^{\circ}58'59''$, Lat $78^{\circ}25'07''$ Long $104^{\circ}59'24''$ and Lat $75^{\circ}32'19''$ Long $95^{\circ}58'07''$. A pattern consisting of lines spaced at half-degree intervals orientated on these poles was, Cathie claimed, known to ETs and the builders of ancient sites, atomic weapons designers, antigravity and faster-than-light technologies.

To develop his theory Cathie had seized on a strange object he termed the 'Eltanin Antenna' that had been photographed on the sea floor, 1000 miles off the coast of Cape Horn in South America. Using the coordinates of the mysterious antenna, he had drawn frenzied grid patterns on a plastic ball until the new cubeoctahedral grids correlated with his first New Zealand version. It was only years later that biologists noticed that Cathie's Eltanin Antenna looked exactly like a small deep sea sponge called *Cladorhiza*. The debate continues.

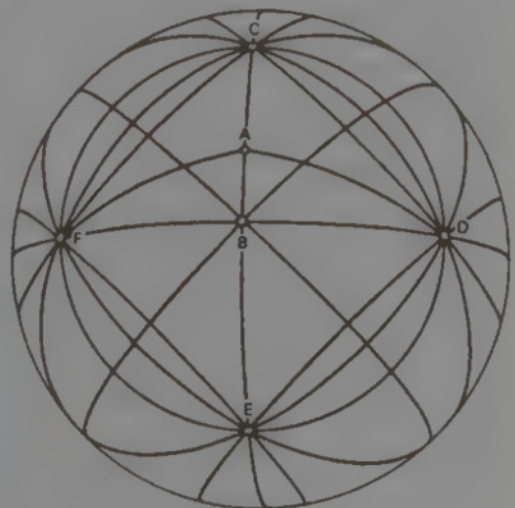
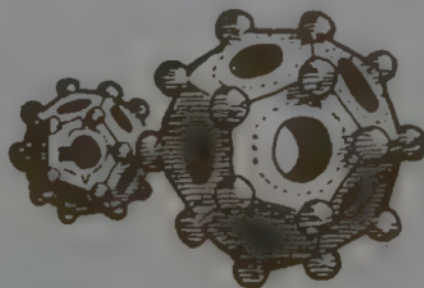
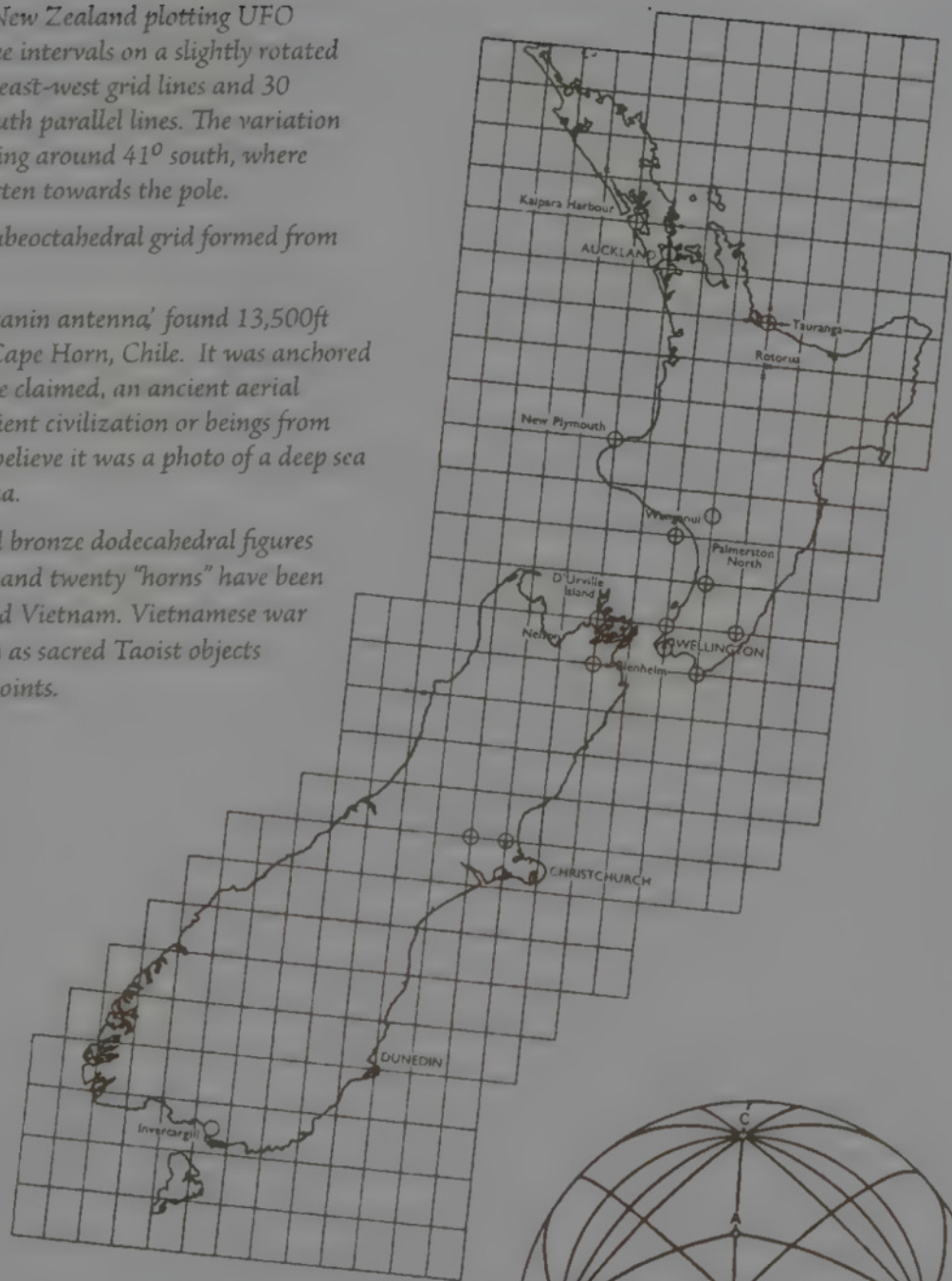
Shown opposite is another object which looks like a deep sea life-form. Found in Vietnam, this ancient man-made dodecahedral artifact looks remarkably like an enlarged radiolarian plankton.

Right: Grid plan over New Zealand plotting UFO sightings with half degree intervals on a slightly rotated grid. 24 nautical miles east-west grid lines and 30 nautical miles north-south parallel lines. The variation is due to the latitude being around 41° south, where longitude distances shorten towards the pole.

Below right: Cathie's cubeoctahedral grid formed from two poles A and B.

Below left: Cathie's 'Eltanin antenna' found 13,500ft deep, 1000 miles from Cape Horn, Chile. It was anchored upright and was, Cathie claimed, an ancient aerial planted their by an ancient civilization or beings from another world. Others believe it was a photo of a deep sea sponge called *Cladorhiza*.

Below centre: Gold and bronze dodecahedral figures exhibiting twelve facets and twenty "horns" have been unearthed in France and Vietnam. Vietnamese war veterans recognize them as sacred Taoist objects marking acupuncture points.



HARTMANN AND CURRY GRIDS

tools for the geopathically stressed

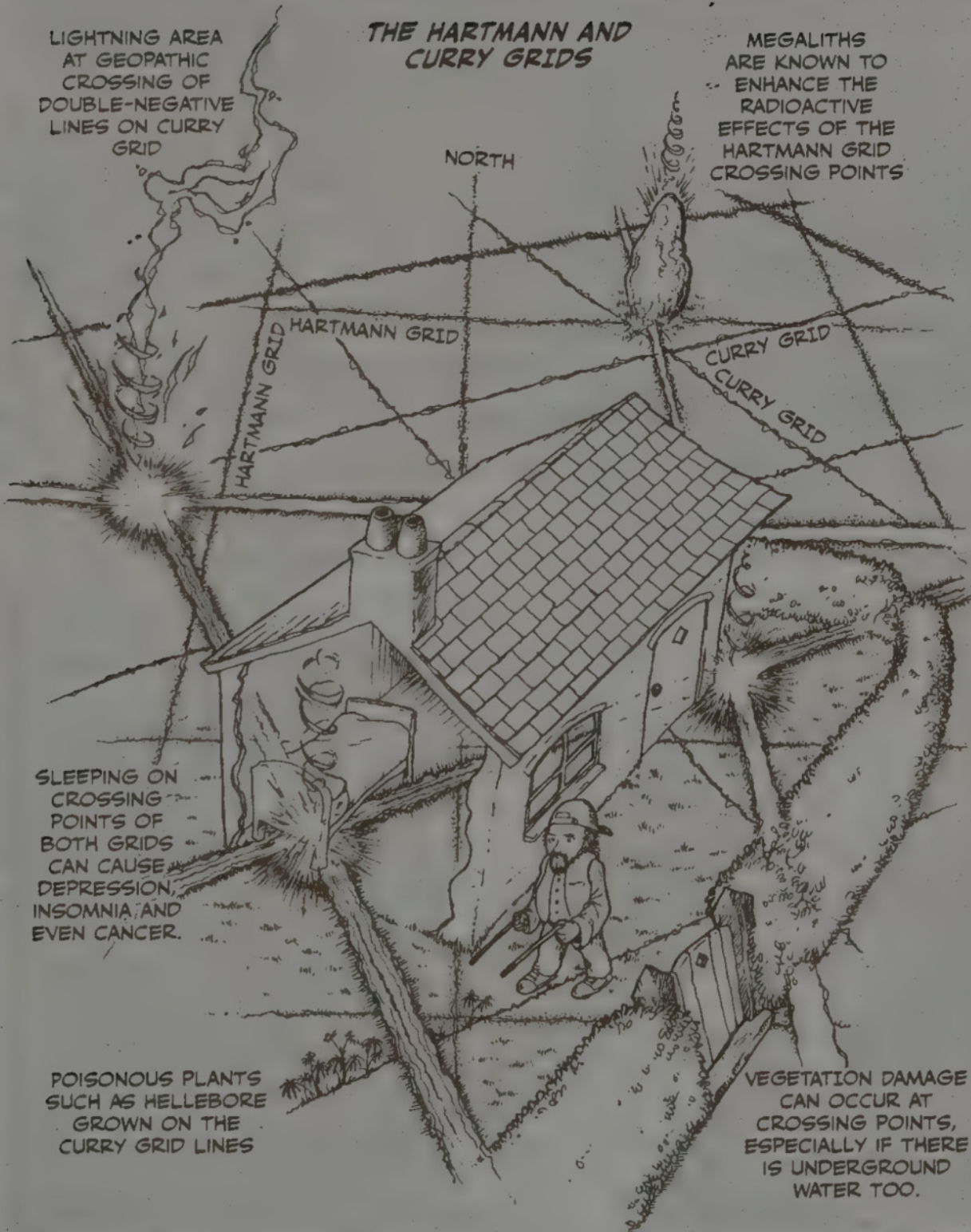
Geomancers have discovered several other global networks of energy. The first was discovered by Dr. Ernst Hartmann in the 1960s and runs magnetic N to S and E to W. It is a square grid spaced 5ft 5in apart, with lines 6-10 inches wide that rise vertically like invisible radioactive walls. When two lines cross, a 'Hartmann Knot' of geopathic stress occurs. Sleeping over crossings of double negative lines (which repeat at 115ft intervals) have been known to cause nervous disturbances, headaches, cramps and rheumatism. Earthquakes distort this grid and a 50% increase in radioactivity has also been recorded at crossing points.

The Curry grid was discovered by Drs. Curry and Whitman in the 1970s and runs diagonally at 45° to north. The lines repeat every 8ft SW to NE and 9ft SE to NW. They are approx 2ft wide, with double negative lines repeating every 164ft. Considered more harmful than Hartmann knots, they are linked with sleep problems, depression and other nervous reactions.

Although these two grids are scientifically unproven, in 2006 Hans Giertz, a telecommunications expert, was able to determine their existence with low frequency electromagnetic energy experiments.

Similar grids include the Broad Curry grid that is 30° off north and the 'positive' double-Curry grid that is 20° off north with very wide intervals of 410ft. Interestingly, this one is marked by megaliths, holy wells, chapels, hill forts and oak trees. In the 1980s R. Schneider discovered a grid at 45° with lines repeating every 965ft. Shaun Kirwan has discovered the 'Angel Grid', that has huge etheric lines of force and relates to the golden section ratio. No doubt more will follow!

THE HARTMANN AND CURRY GRIDS



Above: The Hartmann and Curry Grids. Both compress when stressed, depending on the severity of any trauma in the landscape. Under severe stress, such as old battle sites, the lines can be under 1ft apart. In these places the double negative knots are more frequent, and therefore more damaging to health. Geomancers say there are hundreds of grids that relate to all the different life forms and even elemental beings.

THE SHIFTING GRID

surface slippage and the old pole

As well as studying ancient maps, Charles Hapgood (*see page 36*) made the suggestion that the Earth's crust "... much as the skin of an orange, if it were loose, might shift over the inner part of the orange all in one piece". It was already known that the inner flippings of the iron-rich core of the Earth caused magnetic pole reversals (recorded in the rock of the mid-atlantic ridge, *see page 2*). In addition to this, Hapgood radically proposed that the rigid, stony outer shell of the Earth, the lithosphere, might occasionally slide over the top of the lubricating layer, the asthenosphere. One result of this theory is that there are no 'Ice Ages' as such, instead the movement of the pole causes different areas to be covered in ice at different times.

Any movement of this sort would probably cause major worldwide devastation, and Rand Flem-Ath believes this happened between 11-12,000 years ago when the poles moved 30° to their current positions from the Hudson Bay pole (*see below*).

Albert Einstein supported Hapgood's theory, and suggested that the build-up of weight of the ice-caps could cause such a shift to occur over periods from a few thousand years to only a few days!





Above: A suggestive world grid, centred on the old North Pole in Hudson Bay ($60^{\circ}\text{N } 83^{\circ}\text{W}$), taking in some of the most ancient sites on the planet [produced by the author with John Martineau's World Grid Program]. Easter Island and Lhasa both sit precisely on the old equator (Lhasa on a node point). Nabta is the oldest stone circle found to date. Gobekli Tepe is the oldest city yet discovered and Baalbek has the largest megaliths in the world. Giza, Jericho, and Nazca were all at 15°N . British sites such as Stonehenge and Rosslyn also point to the old pole position (50,000-12,000 years ago). The angle between the old and new poles from Stonehenge is 46° degrees and its latitude back then was 46°N , a 46/46 site. Similarly, Rosslyn in Scotland is a 50/50 site. In fact, from the Hudson Bay pole, there are over 60 ancient sites all within half a degree of 'sacred latitudes' probably five times what we have today. Were the ancient surveyors recording the previous polar displacement and how damaging it had been, setting up a series of interrelated measuring points around the world so they could measure future slippages?

EARTH MUSIC

cymatics, sferics, tweeks and whistlers

The Earth is very noisy. It gives off a relentless symphony of countless notes imperceptible to the human ear. Seismometers can detect the Earth's 'hum', colossal mysterious ring-like oscillations or waves, that have been compared to the *aum* sound of Hindu creationism. The aurora, or 'northern lights', also emit shrieks and whistles into space (known as auroral kilometric radiation) when charged particles from the solar wind hit the Earth's magnetic field.

If humans had radio antennae as ears, we would hear lightning strikes emit a broadband pulse of radio waves. These 'sferics', 'tweeks' and 'whistlers' travel around the world by bouncing back and forth between the surface and the ionosphere, striking somewhere on the planet roughly 100 times per second, sometimes moving along magnetic flow lines. Combined with earthquakes, volcanoes, moving water and high force winds, could this symphony somehow organise the energies of the Earth into a coherent vibrating geometric grid?

The study of how sound affects matter is called 'cymatics', named after the Greek *kymatika* (matters pertaining to waves). Dr. Hans Jenny, a student of Buckminster Fuller, conducted clever experiments, in which a droplet of water containing a very fine suspension of light-coloured particles (a colloidal suspension) was vibrated at various diatonic musical frequencies. He photographed complicated geometries appearing inside the droplets, surrounded by elliptical lines connecting their nodes. High vibrations created the most complex designs, and different mediums affected the results. Jenny's work demonstrated the reality of sound forming physical phenomena.



Above, left to right: Cymatic vibrational circles produced on the faces of an icosahedron, octahedron and dodecahedron.



Above: Cymatic forms based on Hans Jenny's photographs of light passing through vibrated water, sometimes using two tones. 3-D grid-like forms appear with 12-, 3- and 6-fold geometry.



Above: Also redrawn from Hans Jenny's photographs: Turpentine vibrated on a film creating grid-like patterns similar to the Flammann and Curry grids (page 24).

GEOMETRY ON OTHER PLANETS

energy patterns everywhere

In 1990, maverick US researcher Richard Hoagland suggested that tetrahedral geometry might define the locations of large scale energy upwellings on planets throughout the solar system. Tetrahedra with vertices at the poles define latitudes 19.47° above and below the equator. Hoagland noticed that Olympus Mons (a Martian volcano three times larger than Mount Everest, and the highest mountain in the solar system) is found at this latitude, as is the most active volcano on Earth, Kilauea, in Hawaii. Further phenomena around 19.5° include increased solar flare activity on the surface of the Sun (*opposite top*) and the dark bands of clouds around Saturn.

There are many other examples of planetary geometries. Jupiter's great 'Red Spot' is found at 22.5° , a quarter of a quadrant distance. This is the same latitude as a similar 'great dark spot' on Neptune, accompanied by a thin band of white clouds circling the planet, which was discovered in June 1994 by NASA. The Neptune spot completely disappeared in April 1995, but it soon reappeared, this time in Neptune's northern hemisphere, again at 22.5° with identical banding! NASA noted that it was a "near-mirror image of the first spot".

In 1981, scientists were astonished to discover a stationary 'cymatic' hexagon, twice the size of the Earth, at Saturn's north pole, with multi-tiered linear clouds bands swirling around it. Uranus' moon Miranda displays huge triangular features that resemble the faces of an icosahedron, and other polygonal areas (superimposed pentagonal and hexagonal) which seem to shape the terrain. Is it really too much to imagine energetic geometries might also exist on Earth?



Top left. Tetrahedra inside a sphere defines 19.5° latitudes above and below the equator.
 Above right. The Sun has increased solar flare activity at 19.5° above and below the equator.
 Centre. Hoagland's observation that the Olympus Mons volcano on Mars is at 19.5° north, defined by a tetrahedral vertice.
 Left. The hexagon at Saturn's north pole retains its integrity and has been visible since its discovery in 1981 (courtesy of NASA).

NATURAL GRIDS

waterfalls, volcanoes and mountains

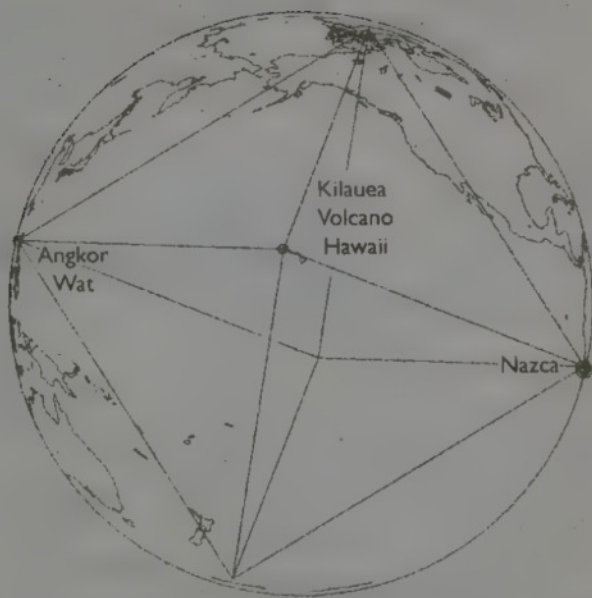
There is tantalising new evidence that natural sites of major global geomantic significance, like volcanoes and waterfalls, might also be involved in grid systems. For example, two of the world's largest waterfalls, Victoria Falls in Africa and Angel Falls in Venezuela, are located precisely 90° apart, forming two vertices of an octahedron which also aligns to the pyramids of Giza (*opposite top left*). Another octahedron (*top right*), connects the world's most active volcano, Kilauea in Hawaii with two notable ancient sites, Angkor Wat and Nazca. Kilauea sits beside the world's largest volcano, Mauna Loa. Both are at 19.5° N, so relate to tetrahedral geometry (*previous page*).

Lower left are shown two great Earth circles, both passing through Kilauea and waterfalls of planetary significance, one of which takes in Mount Shasta in California, and the other Mount Everest. Shasta is considered sacred by some Native Americans, who say it is inhabited by the spirit chief Skell who descended from heaven to the mountain's summit. It is also a prominent site on the 'Rainbow Serpent' (*page 28*).

Finally, a newly discovered great Earth circle joins three major ancient world centres: Giza, Lhasa and the megalithic islands of Tonga. Lhasa, literally meaning 'place of the gods', is revered as the holiest place in Tibet, while on the islands of Tonga, there are hundreds of megaliths, including the Stonehenge-like trilithon of Ha'amonga. Unlike other Pacific islands, Tonga never completely lost its indigenous governance, and is the only independent monarchy still left in the vicinity. Tonga and Hawaii have both been proposed as centres of the pre-Atlantian Lemurian civilisation. The plot thickens!



Above: Angel Falls (Kerepakupai merú), the world's highest free-falling waterfall at 3,212 ft is 90° from the Victoria Falls or Mosi-oa-Tunya (the Smoke that Thunders), the second largest (after Martineau).



Above: Kilauea is one of five shield volcanoes that form the Islands of Hawaii. It has been active continuously since January 1983 and sits aside Mauna Loa, the worlds largest volcano.



Above: Mt. Shasta has been identified by various groups as a cosmic power point, a UFO landing spot, a Lemurian sanctuary, a gateway to the fifth dimension and a source of magic crystals!



Above: A great Earth circle connecting Giza, Lhasa and Tonga, three major ancient capitals that stretch back into pre-history and were considered 'sacred centres' of their cultures.

THE FAR SIDE OF THE GRID

antigravity, teleportation and vortices

Some of the most controversial claims about the Earth grid involve far-out subjects, like UFO flight-paths, antigravity and time-travel. In 1943, during the Philadelphia Experiment, the USS Eldridge reportedly 'vanished' into a strange mist as it was transported 200 miles to the Norfolk docks and back again, via a pulsating magnetic field that was produced around it. The event occurred on a grid line.

Bruce Cathie has claimed that atomic tests can only be carried out on specific grid-points at precise astronomical timings, making nuclear war unlikely, as the enemy could have to wait months to retaliate. Cathie also claims that UFOs use the energies of the grid to power their crafts, echoing the ancient legend of Merlin 'floating' stones from Ireland and Wales to Stonehenge. Stories of levitating megaliths also exist in other global myths and even in recent times.

Coral Castle, a megalithic village in Florida near grid-point 18, was built in the 1930s and 40s by Ed Leedskalnin, who single-handedly quarried, carved and lifted over 1,100 tonnes of rock with no modern tools. He had supposedly cracked the secrets of the pyramid builders, but he took them to his grave, and no one knows how he did it.

Strange vortices of energy have been widely observed, and at places such as the 'Oregon vortex' in the US, time dilations, light phenomena and gravitational anomalies can also occur. Such vortex points, when plotted, join together into a grid-like pattern over America.

Ultimately the Earth grid remains a mystery. Whether an artifact of subtle energies, ancient wizards, aliens or the human imagination, it can take one on an amazing journey to some incredible places.



The Druidry Handbook – John Michael Greer

Stage III: Gridwork & Earth Alignment

Summary:

Greer's The Druidry Handbook is a modern reconstruction of Celtic Druidic practice, blending historical fragments with revived rituals, seasonal magick, and Earth-centered spiritual philosophy. It teaches how to attune to the land, honor the sacred cycles, and build personal and planetary harmony through ritual, meditation, and geomantic awareness.

Core Elements of the Druidic System:

1. The Three Paths of Druidry

Bard – Sound, story, song, memory

Ovate – Healing, divination, herbal lore, dream

Druid – Wisdom, ritual leadership, cosmic law

2. The Wheel of the Year

8 key festivals (Samhain, Yule, Imbolc, Ostara, Beltane, Litha, Lughnasadh, Mabon)

Represents solar and seasonal shifts — a ritual calendar of Earth/Sun interplay

Rituals focus on honoring cycles, harvesting energy, dream gates, and solar renewal

3. Sacred Grove Ritual Construction

North = Earth (Stone)

East = Air (Incense)

South = Fire (Candle)

West = Water (Cup)

Center = Spirit (Tree / Altar)

Elemental directionality used to create sacred space and conduct rites of healing, invocation, or transformation

4. Druidic Cosmology

Triadic logic: everything appears in threes

➤ Body, Mind, Spirit

➤ Land, Sea, Sky

➤ God, Goddess, Child

Sacred time and sacred space interweave to create ritual potency



Integration into AscensionOS & PA2:

Celtic Earth-Angel Interface

- Map Celtic seasonal gates to planetary rituals and angelic hours

Druidic Grid Nodes

- Overlay Druidic groves on Earth Grid maps from Earth Grids – Hugh Newman

Elemental Invocation Engine

- Combine with Solomonic pentagram/hexagram rituals for cross-tradition compatibility



Unique Contributions:

Adds Western indigenous Earth magick to your planetary framework

Gives ritual blueprints for Earth-based ceremonies and seasonal magick

Offers elemental grounding practices that support dreamwork and inner alchemy

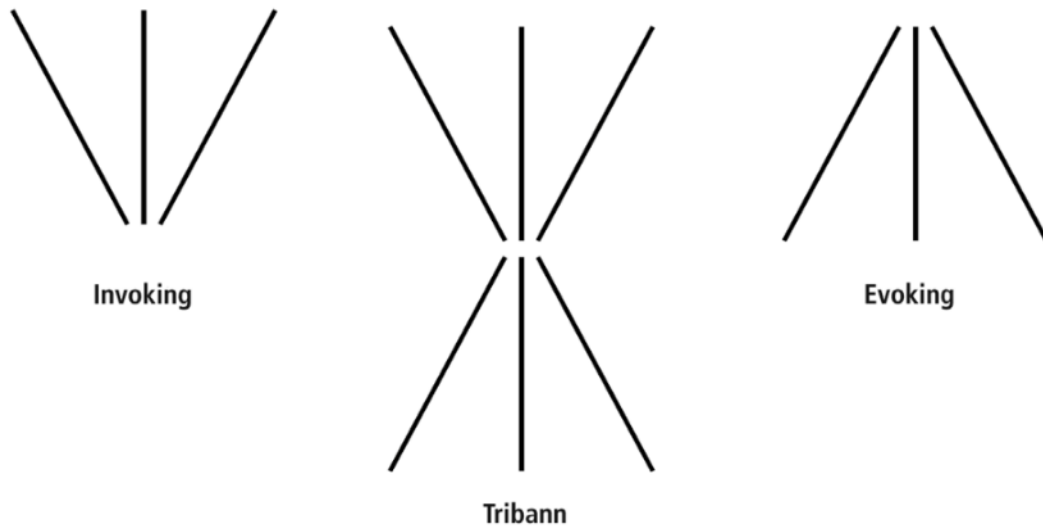


Conceptual Takeaway:

“To be a Druid is to remember how to speak with the land, to breathe with the trees, and to mark time not with clocks – but with the sun’s path and Earth’s turning breath.”

No screenshots are required. All rituals and diagrams are easy to summarize in text unless you want to create a seasonal ritual wheel or elemental altar diagram for AscensionOS.

FIGURE 1. THE THREE RAYS OF LIGHT.



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FIGURE 2. THE THREE RAYS, THE SOLSTICES, AND THE EQUINOXES.

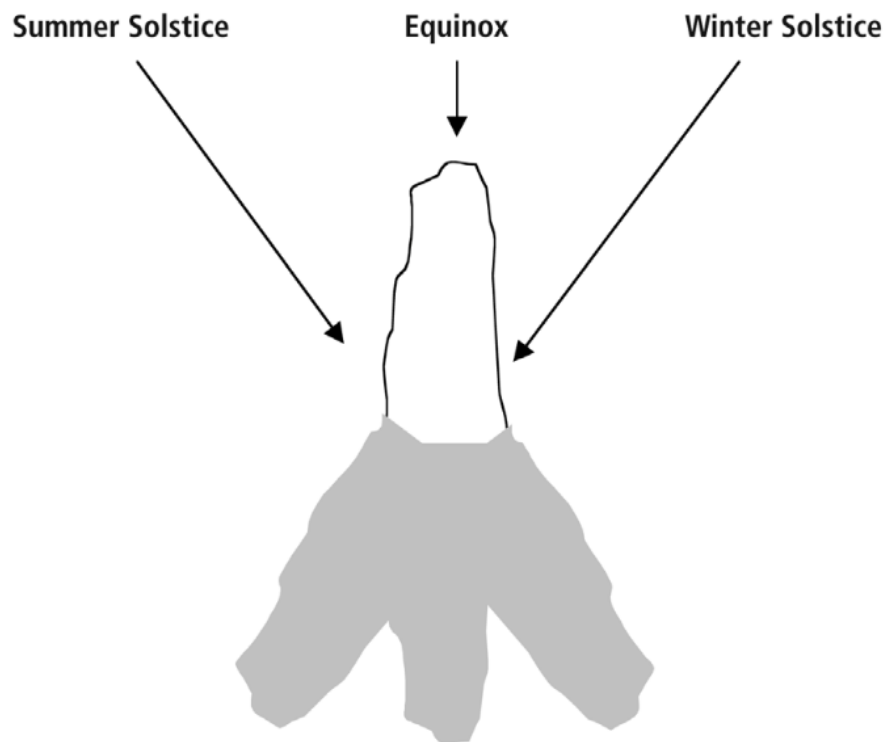


FIGURE 3. THE THREE CIRCLES OF MANIFESTATION.

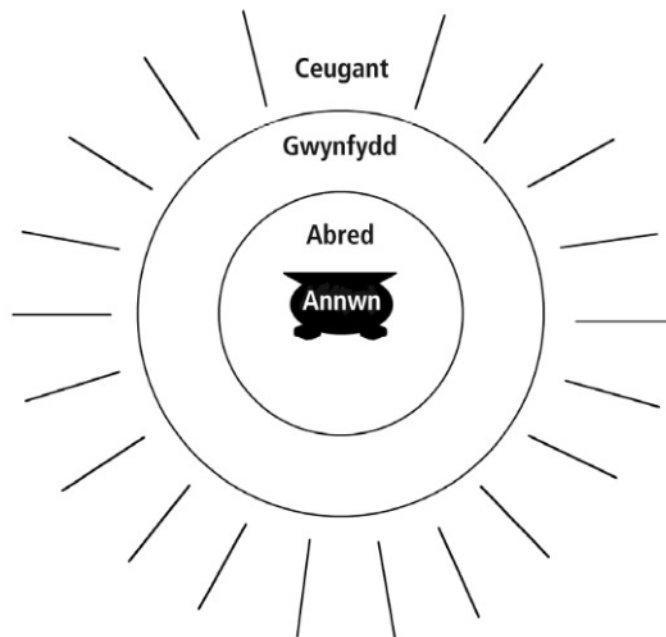


TABLE 1. THE THREE DRUID ELEMENTS

Element	Nwyfre	Gwyar	Calas
Symbol	Sky	Water	Stone
Color	White	Blue	Green
Kindred	Gods	Ancestors	Spirits
Hallow	Fire	Well	Tree
Circle	Ceugant	Gwynfydd	Abred
Level of Being	Spirit	Energy	Matter
Level of World	Overworld	Underworld	Midworld
Realm of Midworld	Sky	Sea	Land
Part of Self	Mind	Life	Body
Part of Time	Future	Past	Present
Station of Sun	Summer	Spring/Fall	Winter
Station of Moon	Full	Half	New
Druid Tool	Wand	Cauldron	Crane Bag
Branch of Druidry	Druid	Bard	Ovate

TABLE 2. CORRESPONDENCES OF A FOUR-ELEMENT SYSTEM				
Name	Nwyfre	Ufel	Gwyar	Calas
Symbol	Air	Fire	Water	Earth
Color	Yellow	Red	Blue	Green
Direction	East	South	West	North
Season	Spring	Summer	Autumn	Winter
Alban Gate	Eiler	Heruin	Elued	Arthuan
Time	Dawn	Noon	Dusk	Midnight
State of Matter	Gas	Energy	Liquid	Solid
Altar Symbols	Incense	Lamp	Water	Salt
AODA initiations	Candidate	Apprentice	Companion	Adept

TABLE 3. CORRESPONDENCES OF A FIVE-ELEMENT SYSTEM					
Name	Nwyfre	Ufel	Awyr	Gwyar	Calas
Symbol	Spirit	Fire	Air	Water	Earth
Color	White	Red	Yellow	Blue	Green
Direction	Center	South	East	West	North
Ogham Aicme	Forfedha	Second	First	Third	Fourth
First Aicme	Beith	Luis	Nuin	Fearn	Saille
Second Aicme	Huath	Duir	Tinne	Coll	Quert
Third Aicme	Muin	Gort	Ngetal	Straif	RuisIoho
Fourth Aicme	Ailm	Onn	Ur	Eadha	Mor
Forfedha	Koad	Oir	Uilleand	Phagos	

**FIGURE 4. THE SYMBOLS OF THE CURRENTS
AND THE GRAIL.**

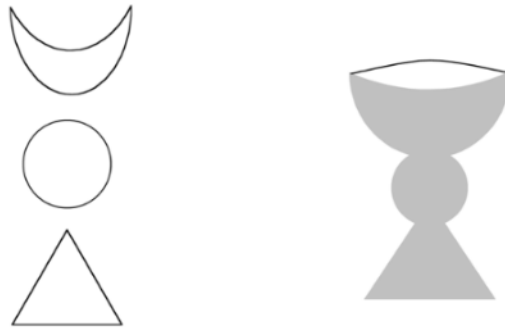


TABLE 4. THE EIGHTFOLD YEAR		
Name	Pronounced	Approximate Date
Samhuinn	SOW-wen	1 November
Alban Arthuan	AHL-ban ARTH-u-an	21 December
Imbolc	IMM-olk	2 February
Alban Eiler	AHL-ban EYE-ler	21 March
Belteinne	BELL-chin-nuh	1 May
Alban Heruin	AHL-ban HEH-ru-in	21 June
Lughnasadh	LOO-nah-suh	1 August
Alban Elued	AHL-ban ELL-u-ed	22 September

Another sequence, following the same alternation of gods and goddesses, can be drawn readily from Old Irish mythic lore.

FESTIVAL	DEITY
Samhuinn	Morrigan, raven-goddess of war
Alban Arthuan	Dagda Mor, king of the gods
Imbolc	Brighid, goddess of crafts
Alban Eiler	Aenghus Og, god of youth and love
Belteinne	Eriu, goddess of sovereignty
Alban Heruin	Lugh, the divine Sun-hero
Lughnasadh	Tailtiu, goddess of agriculture
Alban Elued	Mannanan, god of the sea

Yet a third set of gods and goddesses, assembled from a wild assortment of sources, appears in the teachings of the Reformed Druids of North America (RDNA). The RDNA is among the least doctrinaire of Druid groups (which is saying something), and its ritual calendar, like nearly everything else, varies wildly from grove to grove. One workable correspondence between gods and holy days, however, is shown below. The alternation here is not between genders, but, broadly speaking, between water and fire.

FESTIVAL	DEITY
Samhuinn	Llyr, god of the sea
Alban Arthuan	Taranis, god of lightning and thunder
Imbolc	Sirona, goddess of rivers
Alban Eiler	Dalon ap Landu, god of groves
Belteinne	Grannos, god of healing springs
Alban Heruin	Belenos, god of the Sun
Lughnasadh	Bracacia, god(dess) of malt and brewing
Alban Elued	Danu, goddess of fertility

One of these gods, Dalon ap Landu, doesn't appear in any earlier source at all, and was probably invented out of whole cloth by the Carleton College undergraduates who concocted the RDNA. What makes this interesting is that Druids in the RDNA tradition have had

FESTIVAL	DEITY
Samhuinn	Ceridwen, goddess of wisdom and keeper of the sacred cauldron
Alban Arthuan	Hu the Mighty, the great Druid god and master of the solar current
Imbolc	Ana, ancestress of the gods and mistress of the telluric current
Alban Eiler	Coel or Celi, god of the life force and master of animals
Belteinne	Niwalen or Elen, goddess of dawn, dusk, and the old straight track
Alban Heruin	Beli or Belinus, hero-god of fire and the Sun
Lughnasadh	Sul, healing goddess of the Sun and sacred springs
Alban Elued	Esus, chief of tree spirits, who sits in the first fork of the oak

FESTIVAL	DEITY
Samhuinn	Sir Kay and Lady Cundrie
Alban Arthuan	Sir Lancelot and Queen Guenivere
Imbolc	Sir Bedivere and the Lady of the Lake
Alban Eiler	Sir Galahad and Lady Dindrane
Belteinne	Sir Tristram and Lady Iseult
Alban Heruin	Sir Gawain and Lady Ragnall
Lughnasadh	Sir Bors and Lady Elaine
Alban Elued	Sir Perceval and Lady Blanchefleur

FESTIVAL	SAINT OR ANGEL
All Hallows (1 November)	St. Peter the Apostle
Christmas (25 December)	St. Uriel the Archangel
Candlemas (2 February)	St. Brigid of Kildare
Annunciation (25 March)	St. Gabriel the Archangel
Our Lady's Day (1 May)	St. John the Evangelist
St. John Baptist's Day (24 June)	St. Raphael the Archangel
St. Mary's Day (15 August)	St. Raphael the Archangel
Michaelmas (29 September)	St. Michael the Archangel

FIGURE 5. THE DRUID WHEEL OF LIFE.

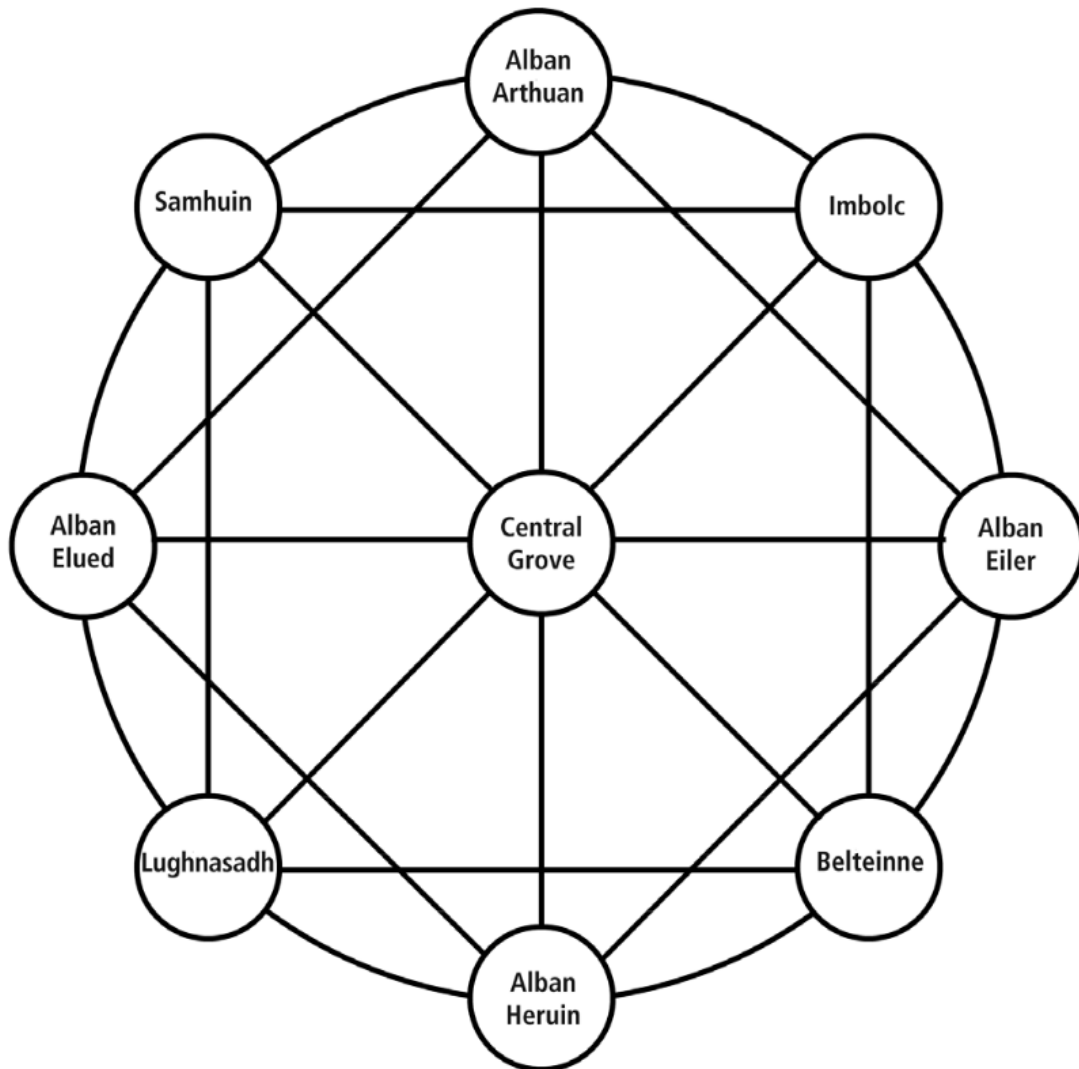


TABLE 5A. SYMBOLISM OF THE DRUID WHEEL OF LIFE

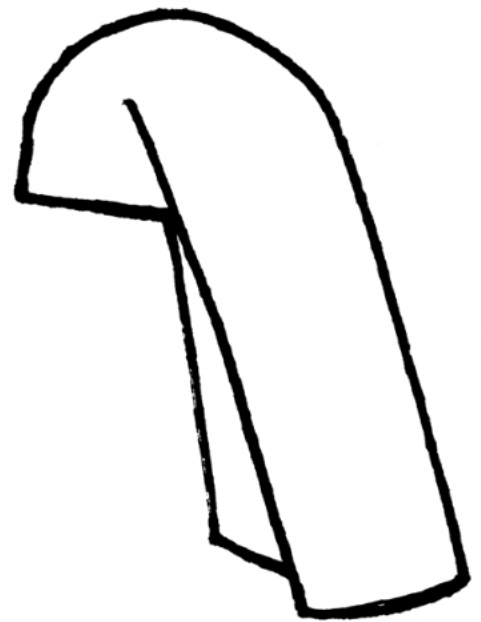
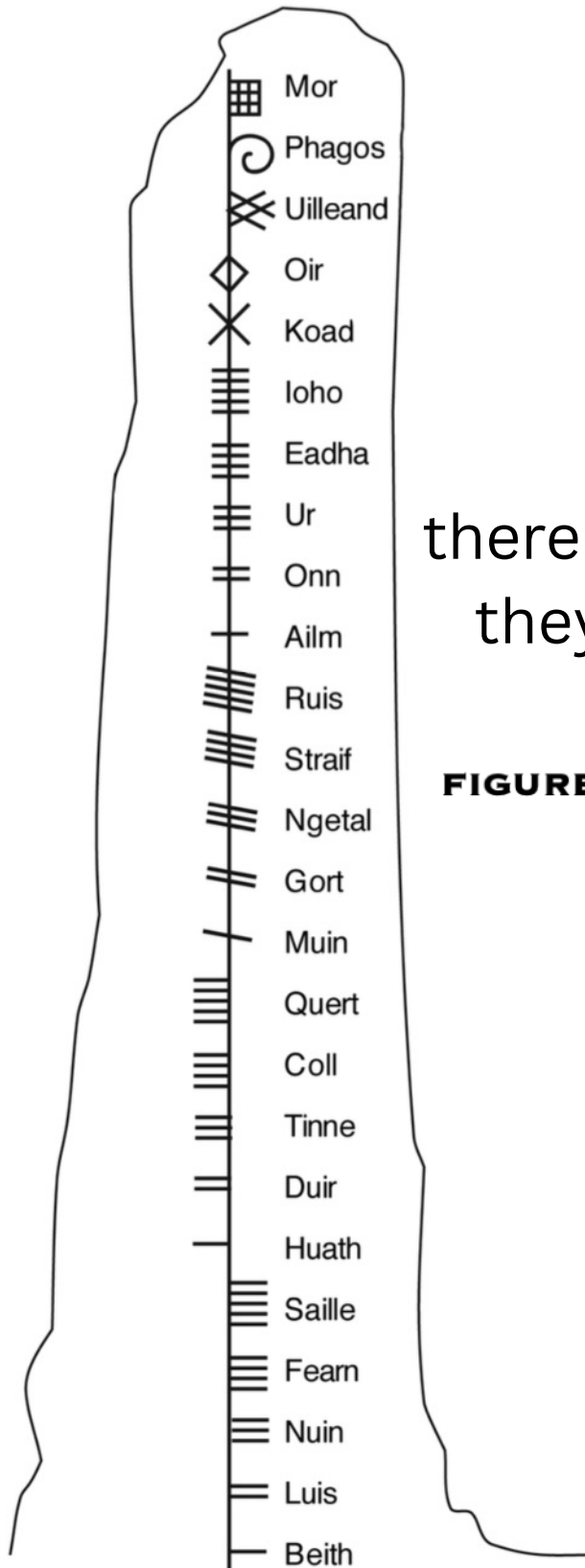
Festival	Belteinne	Alban Heruin	Lughnasadh	Alban Elued
Planet	Jupiter	Mars	Venus	Mercury
Element	Water	Fire	Air	Spirit
Colors	Sky blue and orange	Red and yellow	Gold and green	Leaf green and blue
Inner place	Holy well	Stone circle	Sacred grove	Standing stone
Emblem	Hirlas (Horn of Mead)	Three rays of light	Turning fiery wheel	Silver branch
Symbol	Flowering hawthorn	Vervain	Ripe grain	Fruit and wine
Energy center	Vital center (two inches below navel)	Solar plexus center (inside upper abdomen, just below breast-bone)	Heart center	Throat center (at base of throat)

TABLE 5B. SYMBOLISM OF THE DRUID WHEEL OF LIFE

Festival	Samhuinn	Alban Athuan	Imbolc	Alban Eiler
Planet	Moon	Sun	Earth	Saturn
Element	Gwyar (essential fluidity)	Nwyfre (essential energy)	Calas (primal substance)	Earth
Colors	Violet and silver	Brilliant white and gold	Earth colors and black	Indigo and red
Inner place	Mountain summit	Starry heavens	Cavern	Interior of sacred mound
Emblem	Cauldron	Crown of light	Circle of eight candles	Dragon
Symbol	Evergreen branches	Mistletoe	Snowdrops	Trefoil
Energy center	Brow center (behind bridge of nose, in center of head)	Crown center (above crown of head)	Earth center (at soles of feet)	Sexual center (at genitals)

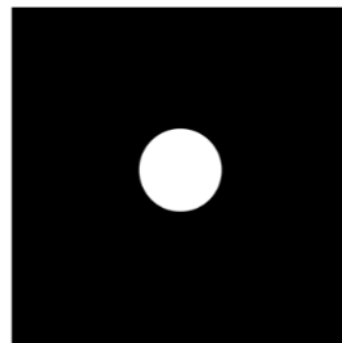
FIGURE 7. A DRUID NEMYSS.

FIGURE 6. THE OGHAM ALPHABET.



there is no 8th figure i guess
they forgot or its a typo

FIGURE 9. CONCENTRATION TARGET.



The Norse Shaman – Evelyn C. Rysdyk

Stage III: Gridwork & Earth Alignment

✚ Summary:

The Norse Shaman revives the ancient Norse shamanic tradition, emphasizing soul travel, spirit guides, runic divination, and ritual contact with otherworlds. It presents Norse practice as a rooted Earth magick path, rooted in Yggdrasil cosmology, animistic reverence, and ecstatic trance work – much like Siberian and Saami shamanism, but through a distinctly Norse lens.

🔧 Core Practices & Teachings:

1. Yggdrasil: The Nine Worlds

Axis mundi / cosmic tree connecting:

Midgard (Earth), Asgard (gods), Helheim (underworld), etc.

Shamanic journeying involves riding the tree, climbing realms via inner vision, drumming, and trance

2. Spirit Guides and Animal Allies

Seiðr magic (Norse trance/spirit-craft) invokes:

Animal spirits (raven, wolf, bear)

Deities (Freya, Odin)

Ancestors and Disir (female ancestral spirits)

3. Runes as Keys to Realms

Runes = living archetypal intelligences

Used in:

Divination

Binding spells

Activation of soul states

Each rune channels energy from a specific world or mythic archetype

4. Soul Retrieval and Healing

Similar to Curanderismo and Sufi systems:

Soul pieces can be lost to trauma or curses

Retrieval via drumming, chanting, and spirit negotiation

Also covers curse breaking, entity removal, and ancestral debt clearing

Integration into AscensionOS & PA2:

Runic Module for Soul Codes

- Use runes as light keys for unlocking soul layers (works with Golden Flower & Notoria)

World Tree Navigation Interface

- 9 Worlds = alternate astral grids or consciousness zones

Spirit Tech Symbology

- Use bindrunes and Yggdrasil as energetic maps for gridwork and dream states

Soul Flight Engine

- Plug into Stage IV Dream Tech — guides astral travel with mythic resonance

✨ Unique Contributions:

Reintroduces Norse Earth-magic into the planetary sacred science

Teaches mythic trance technologies as practical tools

Aligns with Druidic, Taoist, and Sufi soul-travel frameworks

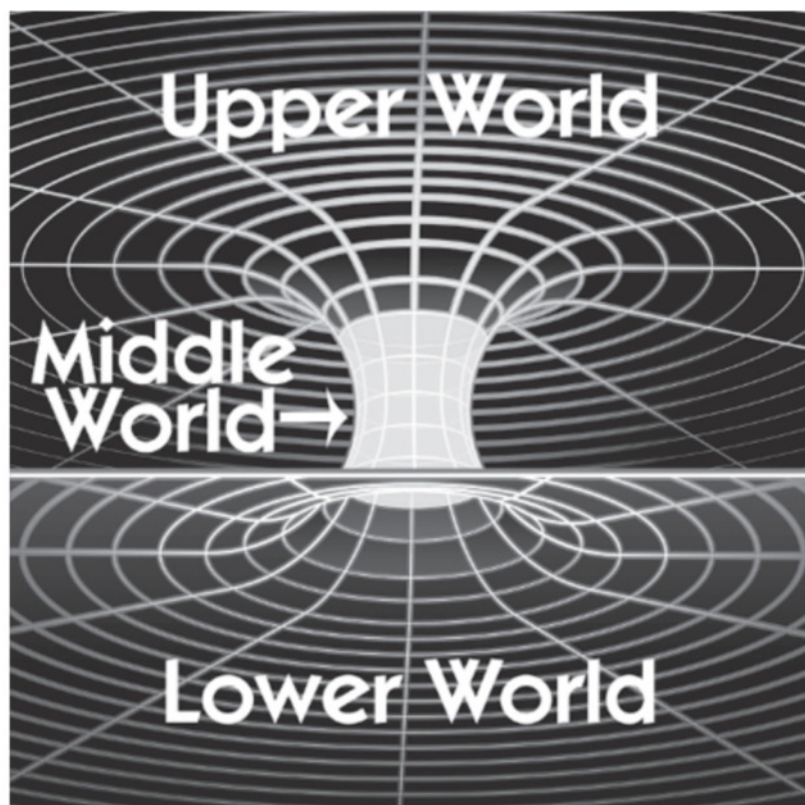
Conceptual Takeaway:

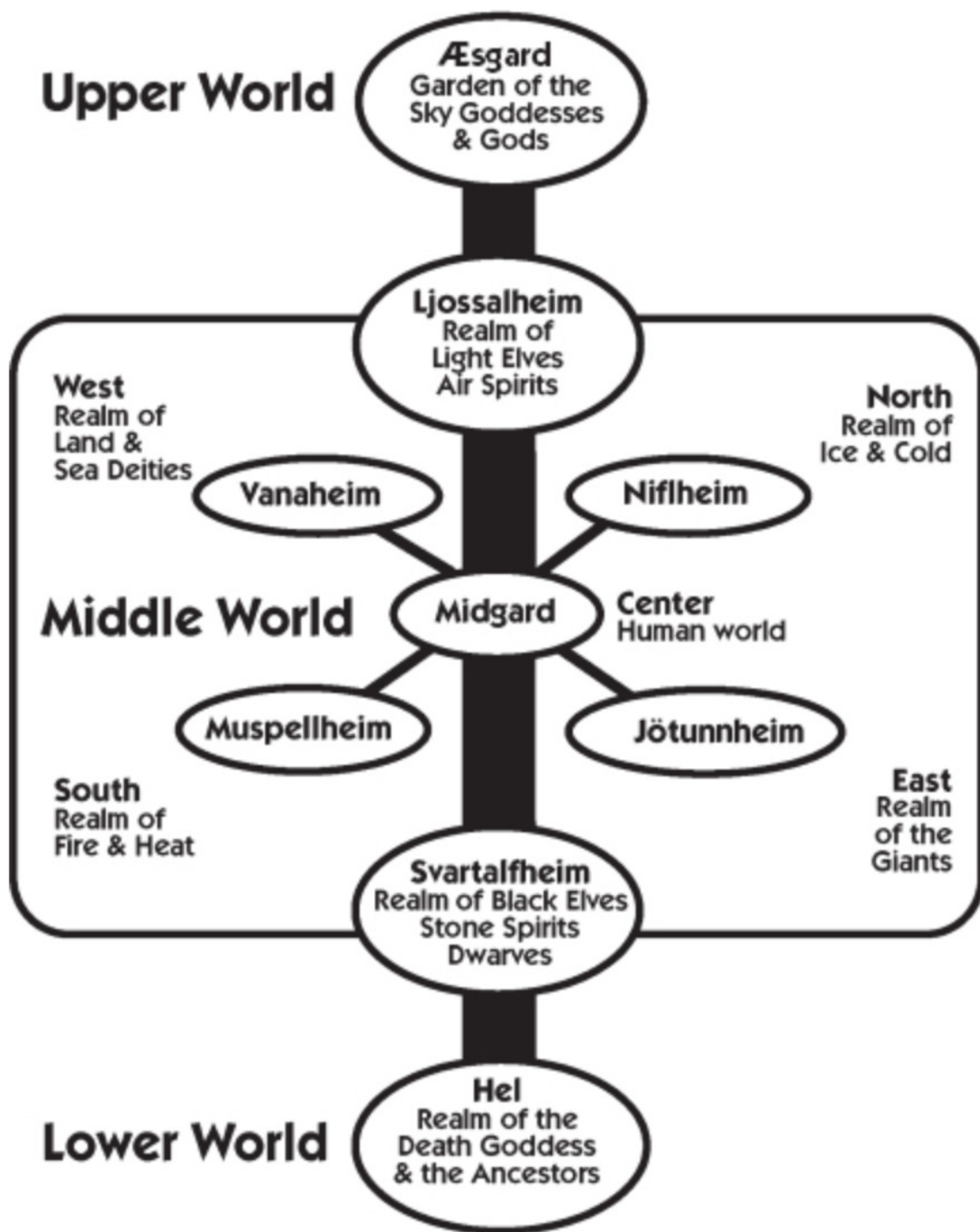
“The Norse shaman walks between roots and stars, calling back the soul with bone, breath, and ancient names carved in light.”

No screenshots required — unless you want to use bindrunes, Yggdrasil layouts, or runic circle seals as part of your system visuals.



Fig. 1.1 Everywhere our species settled during the Paleolithic we created handprints. The making of these imprints spanned many generations. Perhaps it was important to our ancestors to communicate through images, “I was here. Now, you join me.”





APPENDIX B

Making a Seiðr Hood

As stated earlier in this book, the seiðr hood is not only a badge of office, it is an empowered ally or gandr that accompanies and assists the seiðkona or seiðmaðr during the shamanic ritual. A hood and cloak were common garments during the medieval period and were worn across Eurasia. The hood functions not only to cover the head but also to provide an extra layer of protection to the shoulders. This would have been especially important in the damp and cold weather of Scandinavia. It is also very useful to keep one more comfortable during an útisetá wilderness quest.

During the seiðr ritual, the hood can function as a mask to shield the eyes, which can make the alteration of consciousness easier. Pulled down in that fashion, it also has the effect of altering the voice of the wearer so that it has a somewhat disembodied quality. This helps to heighten the effect of the spoken words on those gathered for the ritual.

Making your own shamanic gear is something that I suggest to my students. However, if you aren't comfortable with sewing fabric, I recommend that you work together with a friend who has that skill. The important thing is to be as engaged in the process as is possible for you so that you have a different relationship with the completed hood as your personal shamanic tool. Be sure to read through all of the directions before you begin the project.

CHOOSING FABRIC

I recommend that if you will be primarily using your hood indoors, you keep it as lightweight as you can while retaining its opaqueness as an eye covering. In Viking times, wool and linen were the most common fabrics, and both of these would make good hood choices. If you will be using your hood outdoors I recommend using heavier-weight wool. The directions that follow are for a traditional unlined hood. If you wish to have a lining, a person skilled in sewing can help to translate these instructions to create one.

Traditional colors used in Viking times include various browns, golden yellows, rust and orange, pale blues, navy blue, various greens, deep burgundy reds, light gray, and charcoal gray. I prefer a dark fabric as it helps the hood to be more opaque, but use whatever color feels right and heightens your connection with your spirits.

MAKING THE HOOD

Whatever fabric you choose, be sure to wash and dry it first so that it is preshrunk and any chemical treatments or extra dye is removed. Then iron the fabric under a damp cloth to preserve the nap before trying to cut pieces out for your hood. Flat fabric is a must to make sure your cuts are even and straight.

The instructions that follow are for recreating a Viking hood from a 995–1029 CE bog burial in Skjoldehamn on the island of Andøya. This is the northernmost island in the Vesterålen archipelago that lies inside the Arctic Circle in Norway. The person wearing this hood was a small-statured person, which could have suggested the person was Sami. Instead, DNA analysis determined that she was a Viking Age woman with no Sami ancestry who was wearing a Sami-influenced tunic and trousers usually reserved for males! (When a burial confuses the archaeologists, I always wonder if it indicates a shaman!)

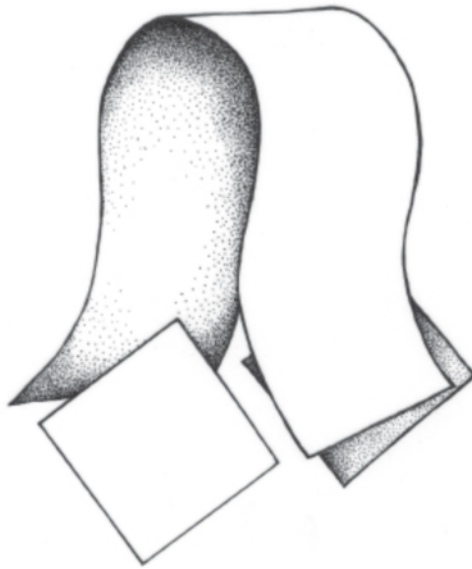


Figure B.1. This is the way the pieces of the hood will fit together. The sewing is done with the right side of the fabric inside, which is shaded in this illustration.

◆ ***Sewing Instructions***

1. You will be cutting three pieces total from your fabric. One long piece that is 16½ inches wide by 54 inches long, and two smaller pieces that are 12½ inches square. Since fabric is sold in various widths, make sure you will be able to get all the pieces that you need from your fabric.
2. Align your pieces so that they are parallel to the selvage edge of the fabric.
3. You may sew the pieces of the fabric together by hand or by machine. As Viking garments were very well and finely constructed, use small, closely placed stitches.
4. Following the layout shown in figure B.2, sew the front panel to the long piece with the right/finished side of the two pieces of fabric together. Use a ½-inch seam allowance. Stop the seam about ½ inch from the top edge of the small piece, and secure the thread.

5. Then sew the second smaller panel as indicated. Press the seams flat.

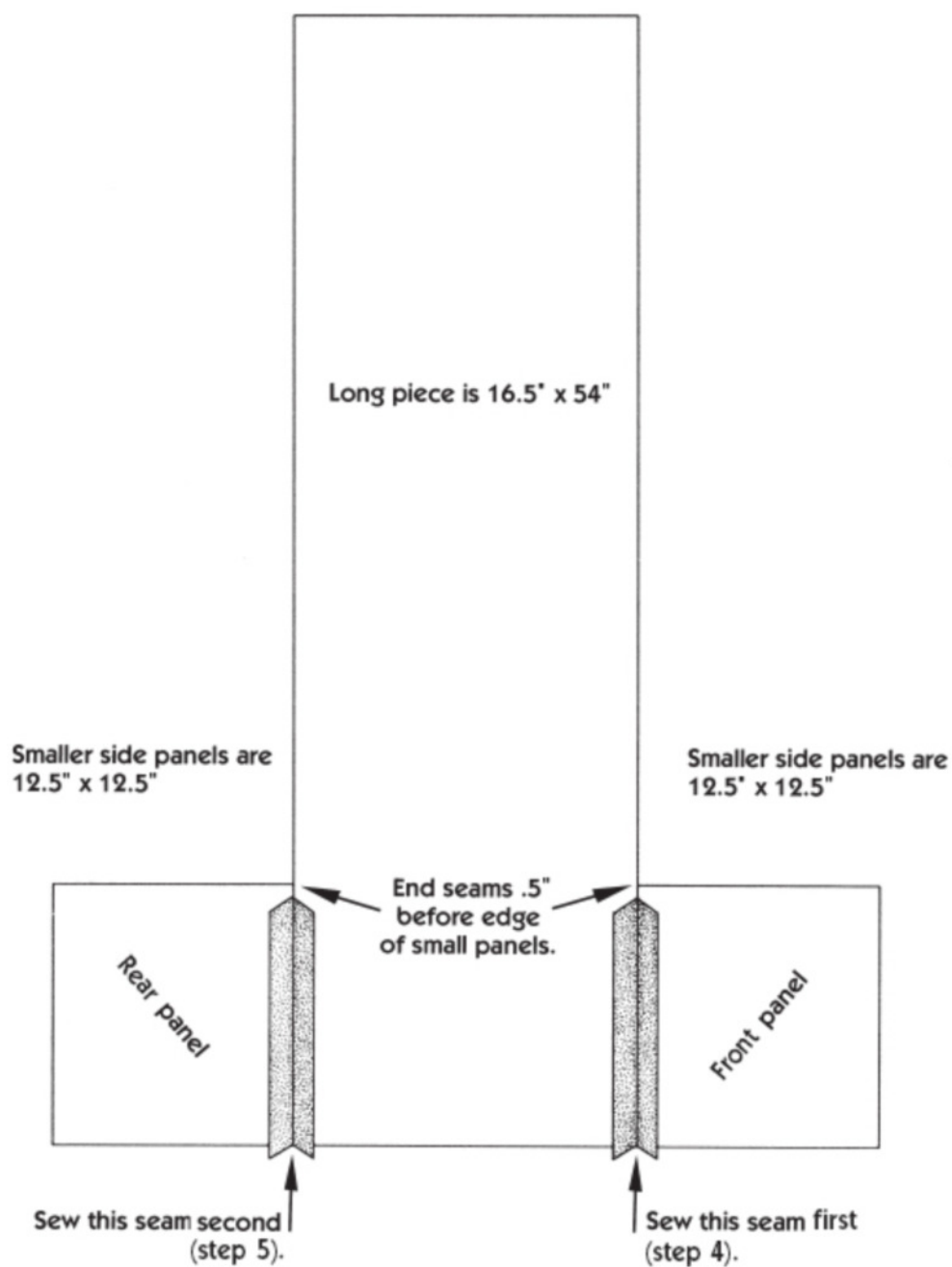


Figure B.2. This illustration indicates the first two seams you will sew.

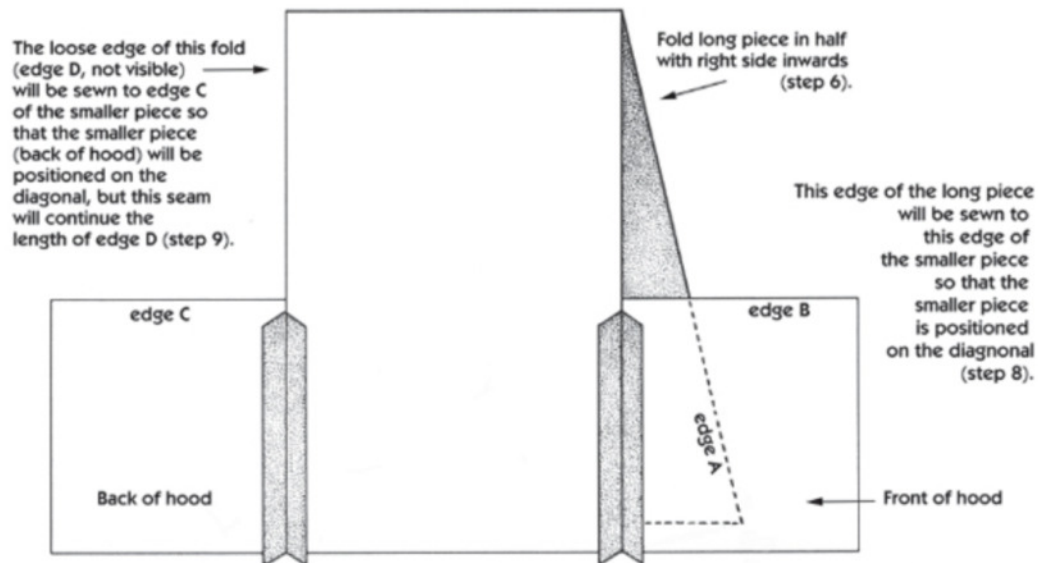


Figure B.3. Fold down the long piece so that the right side of the fabric is inside of the fold.

6. Next, fold the long piece in half with the right side of the fabric inside.
7. Pin together lower edge A of the long piece to the smaller front panel edge B so that the smaller front panel edge B is on the diagonal (figures B.3 and B.4). This step forms the hood opening.
8. Sew edge B of the smaller front panel to edge A of the folded long piece. As before, end the seam $\frac{1}{2}$ inch before the edge. You will have a little tab of unsewn fabric at the neckline. Press the seams flat (figure B.4).
9. To close the hood back, pin edge C to edge D, creating what will become the long seam of the back of the hood (figure B.5). Start sewing from the bottom of edge C and edge D up to the folded edge of the long piece, attaching the top edge of the rear panel short seam as you sew. Press seams flat.
10. Once all the seams are done, fold down that tab of fabric at the neck and sew it in place (figure B.6).

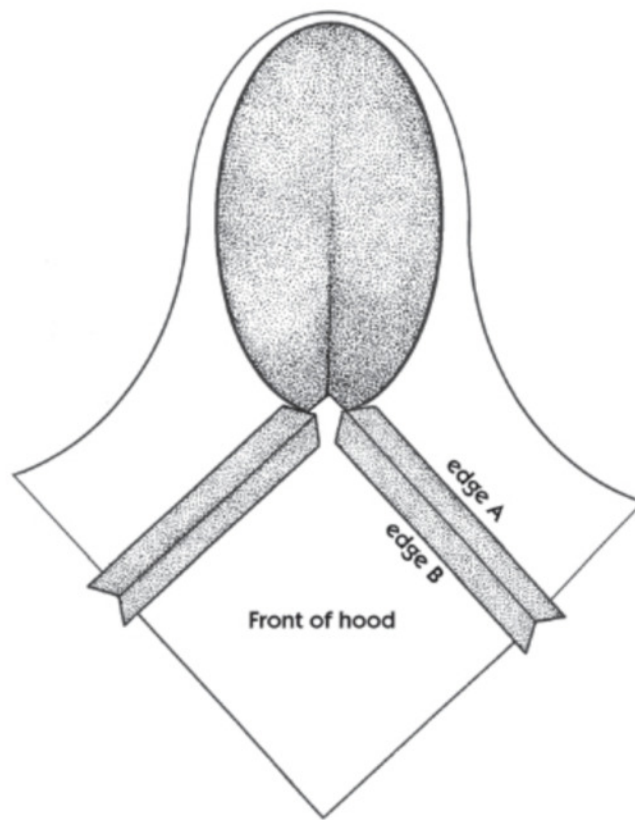


Figure B.4. Once the second side of the front panel is secured; there will be a tab at the front of the hood opening left unsewn.

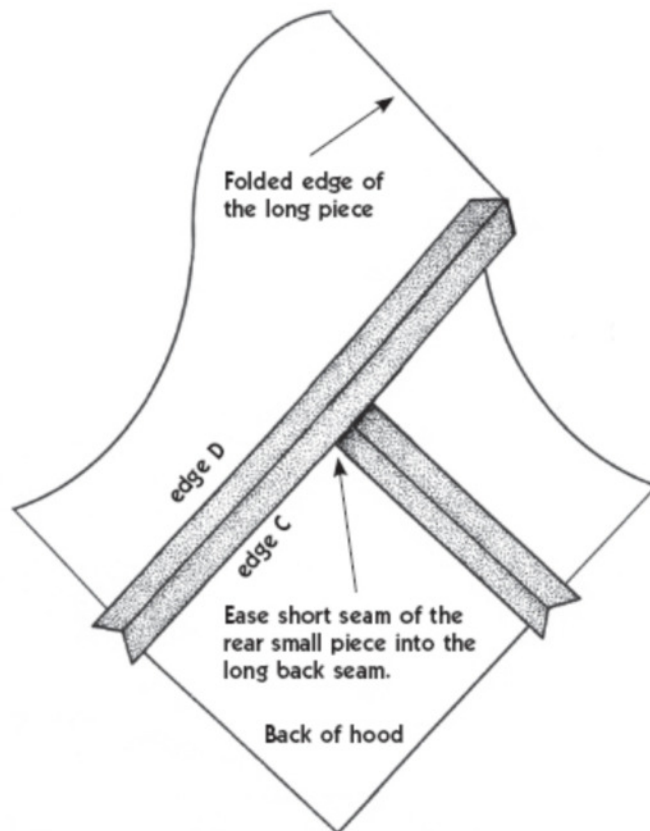


Figure B.5. The long seam runs from the bottom edge all the way to the fold and catches the top of the short seam.

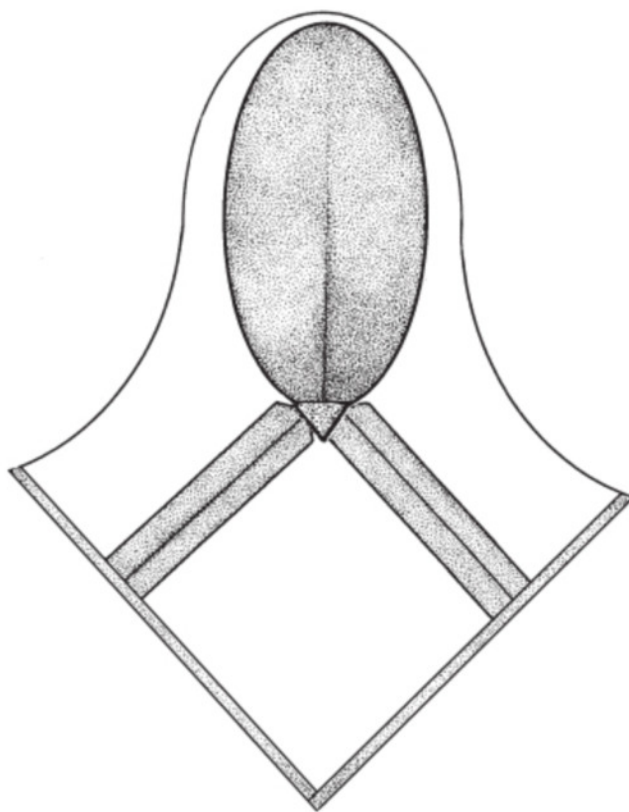


Figure B.6. Securing the tab at the hood opening and finishing the bottom edges (steps 10 and 11).

11. Then fold the bottom edges of the hood twice and secure with a line of stitches to make a finished bottom edge.
12. Once these steps are complete, turn your hood so that the right side of the fabric faces outward.

SURFACE DECORATION

At this point you can add traditional Viking Age surface decoration stitches to finish the hood. To remain authentic, these stitches can be done with either unwaxed linen thread in white, buff, or an unbleached color or in tapestry wool in a color that accents your hood fabric. If being strictly authentic isn't a concern, use ordinary embroidery thread—three strands at a time. The bottom edge and around the hood can be finished with blanket stitches or decorated with traditional herringbone stitches. I have included diagrams of the blanket stitch and three traditional variations on the herringbone stitch. For making a line-work design, you may want to use the split stitch that is also shown below.

Try practicing them on scraps of your hood fabric first so you are comfortable with them before working on your hood.

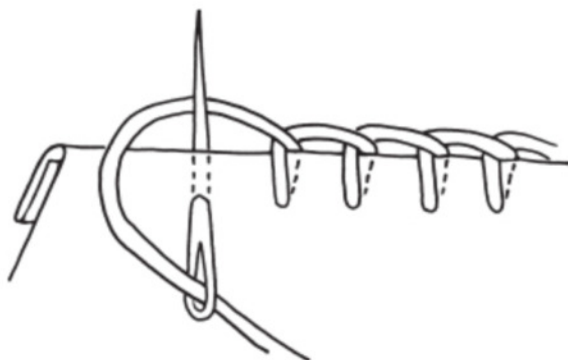


Figure B.7. This is the typical blanket stitch. This diagram also shows the double-folded edge.

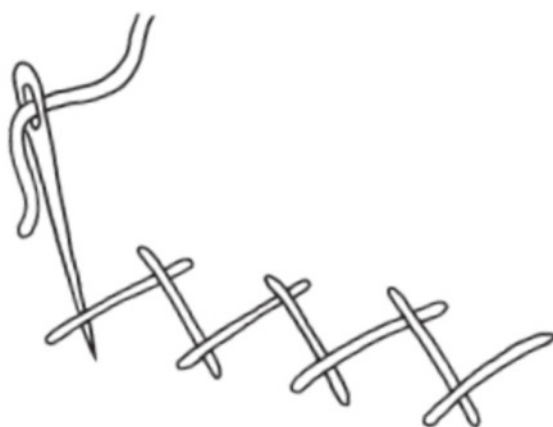


Figure B.8. This is the simple version of a herringbone stitch.

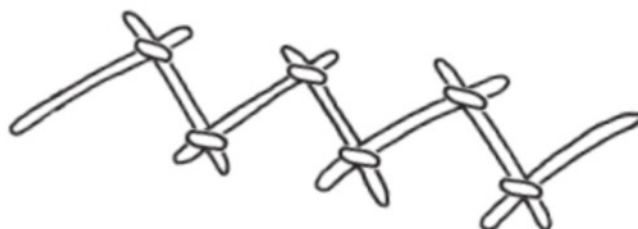


Figure B.9. In this stitch pattern, you can go back and cross the simple herringbone stitches you made in the previous stitch with a second color.

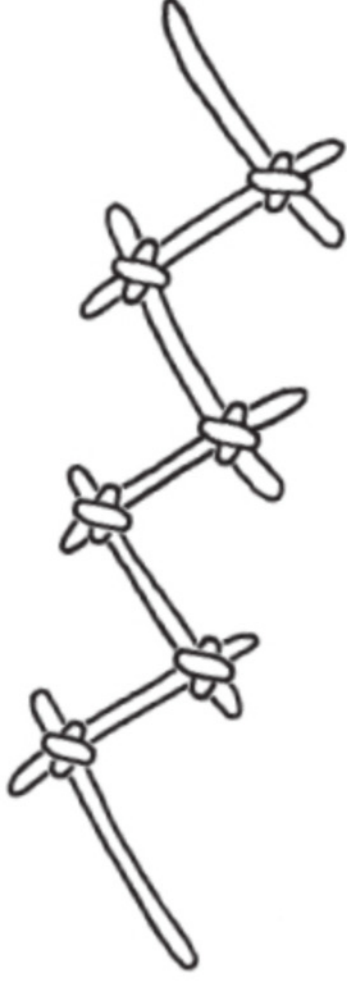


Figure B.10. Here is a more elaborate version of the herringbone with a second stitch that crossed over the first cross. While more time consuming, it makes a lovely decorative effect.



Figure B.11. The split stitch is great for “drawing” designs in thread or for other decorative effects. It is a backstitch where the needle is placed into the threads of the previous stitch.

Curanderismo Soul Retrieval – Erika Buenaflor

Stage III: Gridwork & Earth Alignment

✿ Summary:

Curanderismo Soul Retrieval explores ancient Mesoamerican shamanic healing, particularly the practice of retrieving lost soul fragments. Drawing from Aztec, Maya, and Toltec traditions, Buenaflor presents a system of energy repair, trauma healing, and spiritual wholeness, making it accessible for modern practitioners seeking to reintegrate dissociated parts of the psyche.

❖ Core Principles:

1. Soul Fragmentation

Trauma, fear, grief, or violence can cause parts of the soul (called tonalli or chu'lel) to detach

Fragmentation leads to depression, addiction, physical weakness, and spiritual vulnerability

2. The 3 Bodies

Tonalli – personal energy/soul

Ihiyotl – shadow/spiritual breath

Teyolia – heart-soul or divine spark

➤ These correspond with higher/lower soul divisions in Hermeticism and Sufism

3. Healing Rituals

Calling rituals (using names, whistles, drums, candles, prayers)

Journeying with spirit guides, animals, or deities (e.g., Tonantzin, Quetzalcoatl)

Dream recall + symbolic integration

Offerings, temazcal (sweat lodge), and ritual baths

4. Sacred Directions and Tools

Uses a four-direction cosmology tied to Mesoamerican deities

Tools: copal incense, obsidian mirrors, feathers, eggs, sacred herbs, bells

Integration into AscensionOS & PA2:

Soul Repair Module

- Soul fragment diagnostics + spiritual retrieval process

Trauma Alchemy Layer

- Works with Sufi inner shadow work and Taoist internal alchemy

Directional Healing Interface

- Earth Grid + Druidic Grove + Aztec cosmology = 4D soul-space anchor

Entity Extraction Toolset

- Identifies & removes parasitic spiritual imprints (bridges to Parasite Anon)

✨ Unique Contributions:

Brings indigenous soul surgery technology into the planetary-magickal OS

Offers real methods for spiritual trauma integration

Merges Mesoamerican gnosis with universal shamanic architectures

Conceptual Takeaway:

“To retrieve the soul is to stitch time, spirit, and identity back into one living thread — a ritual of remembrance, reclamation, and resurrection.”

No screenshots required — unless you want to create a soul retrieval flowchart, a 4-direction healing grid, or use Aztec symbols as overlays.

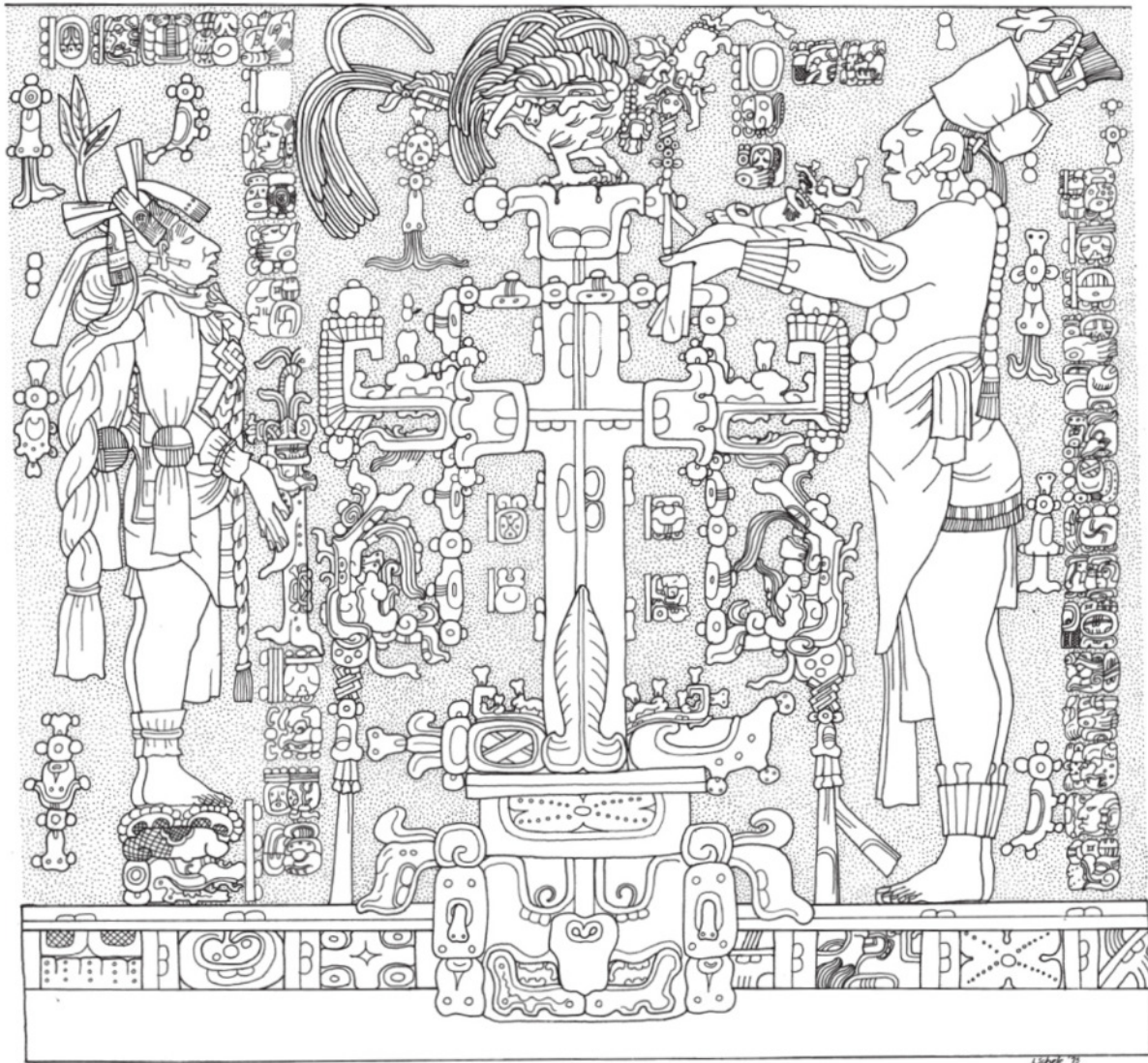


Fig. 2.1. The central axis of the universe was often portrayed as a World Tree. Two individuals stand on a skyband. At the left, K'inich Kan B'alam II, king of Palenque, named by the accession text directly in front of him, holds a small Quadripartite Badge of rulership, possibly connecting the cardinal spaces with his rulership. The larger individual, right, holds a K'awiil figurine, the serpent lightning deity. At center, between them, a World Tree rises from a Quadripartite Badge. The Celestial Bird, Itzam-Ye, is perched atop the World Tree, while a double-headed serpent curls through the arms of the tree.

The panel is from the Temple of the Cross at Palenque.

Courtesy of Ancient Americas at LACMA. SD-170. Maya. Drawing by Linda Schele.

Copyright © David Schele.

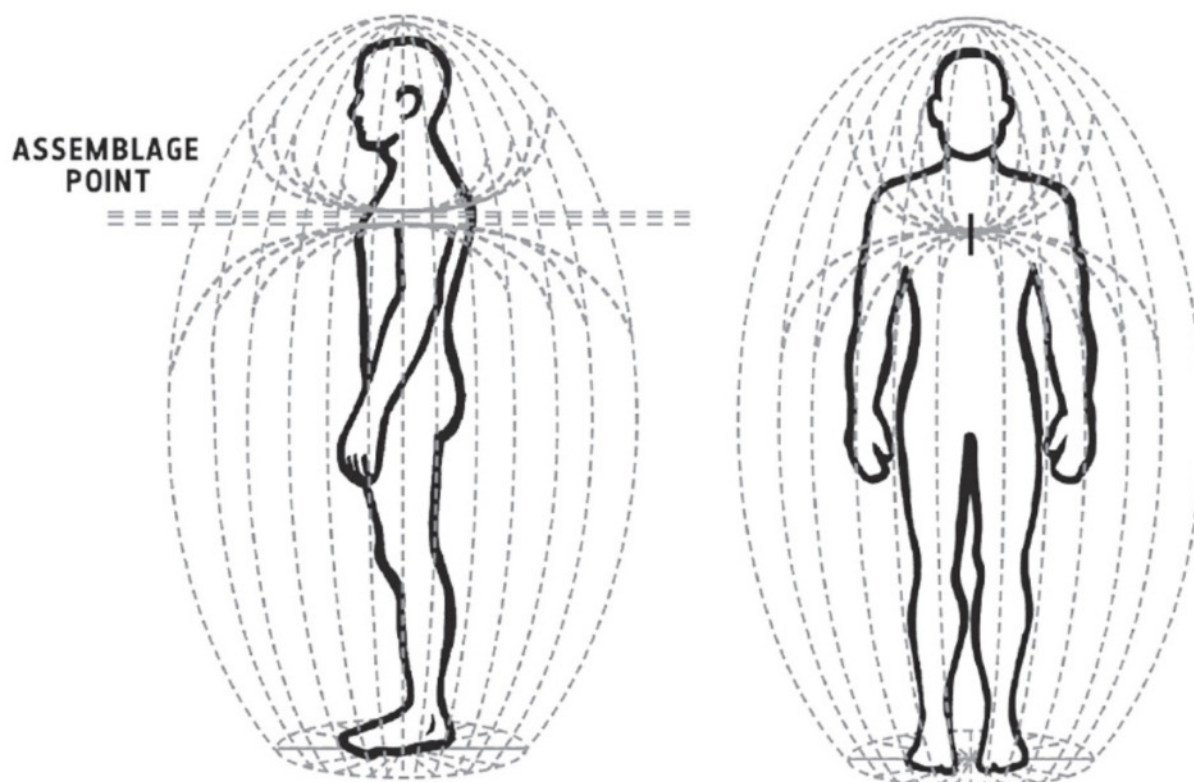


Fig. 2.2. Assemblage point.
Illustration by Carolina Gutierrez.

OUR SACRED HEART

Instead of using the term *assemblage point* to define the central energetic axis, I use the term *sacred heart*. Our sacred heart is the space where we can safely journey to the nonordinary realms, as well as to all dimensions, soul lineages, worlds, realities—past, present, and future. Malina, one of my mentors, taught me to journey by going through *el sagrado corazón*—the sacred heart. She explained to me that it was deep within the heart chakra. It is the space where we are the I Am presence, the divine presence within all of us, and we become and have access to infinite possibilities. Journeying within the sacred heart helps us release and transmute duality consciousness, fear, doubt, and other lower-vibration thoughts and emotions.

Before I explain how to journey into the sacred heart, I should first state a paradox. Truly, there is no entering or journeying into the sacred heart. Rather, we are simply remembering that there is no separation and that we embody the divine. When we know this without a shadow of a doubt, we embody this sacred space; we *are* the axis mundi, and much more.

In this divine remembrance, “protection” from others is no longer needed on any level. As the divine, we choose what we allow into our space. We can simply set the intention of what we choose and know that this intention will hold.

Nonetheless, the ritual of journeying into the sacred heart is absolutely beautiful, and I always take part in this rite, whether I am with a client, facilitating a workshop or class, or on my own. I engage in this ritual because I love it, and it inspires deep humility, compassion, and love within me. I hope it will do so for you as well.



Journeying into the Sacred Heart

To journey into the sacred heart, first get into a relaxed state. Engaging in deep breathwork is a great way to do so. A typically relaxing breathwork is slowing the breath. Close the eyes, and inhale for 12 seconds, holding the breath for 12 seconds, and exhale slowly for another 12 seconds. If you cannot do 12 seconds, try starting with 6 seconds. (You can also use any of the breathwork exercises outlined in the following chapters.)

After you feel relaxed, set the intention of connecting with the divine presence within you, your “I Am.” We all have a divine presence within us that is infinite in nature and consciousness. If you are having trouble connecting with your “I Am,” a powerful and effective method for entering this space is both a command and a statement of truth: “Stand aside, ego, in the name of God: I am that I am.” I use the term *God* free of any religious association; rather it is Divine Love. If you do not feel comfortable with the term *God*, use a word or concept that signifies pure Divinity and Consciousness to you.

Because the I Am is infinite and multidimensional, see the I Am presence in front of you. See the I Am and know that this is you. It is the you that is always encouraging you, inspiring you to engage in loving and healthy activities—activities that nourish and nurture the spirit and soul. The you that knows how truly magnificent you are. The you that is pure love and only love; the real *you*. Now look at yourself as if you were looking into a mirror, and allow yourself to fall more deeply in love with *you*, opening your heart to *you*, more and more.

Now see your I Am become infinitely small, standing on a zero-point stream of light radiating from your sacred heart. Walk into and toward the sacred heart. The first gateway into the sacred heart is the violet fires of transfiguring divine love and infinite physical perfection. Allow the violet fires to completely encompass you, caress you, and love you. Place into them any lower emotions or beliefs that you are ready to let go of, especially fears and doubts. Allow yourself to remain in the violet fires throughout this journey, releasing stuff that you are ready to let go of, as well as things that may come up in the journey. Remember: within the sacred heart you are multidimensional and can be in many places at one time.

The second gateway into the sacred heart is the white fires of purification and resurrection. Allow these white fires to also completely encompass you, caress you, and love you. Awaken within you your dormant DNA, your God code, your infinite potential. Walk within your sacred heart, set the intention to journey into the cardinal space and the nonordinary realm, and ask this infinite space to help you realize the answers you are seeking. Of course, you can also ask a power animal, a spirit guide, an angel, a master, or an ancestor to join you on this journey. (In the following chapters, I will discuss the journeys into the specific cardinal spaces and the nonordinary realms. For now, I want to focus on and emphasize how to enter these spaces through the sacred heart.)

After the journey, see yourself being reborn in the sacred white fires of purification and resurrection, and then in the violet fires—the violet-fire angels congratulating you for being vulnerable, brave, and bold and releasing that which no longer served you. Then take 6 deep inhales and exhales, inhaling



Stimulating the Root Chakra with the Maya Arrival Mudra

1. Curl in the middle, ring, and pinky fingers to the palm, and leave the index finger and thumb straight.
2. Press the index finger between the upper lip and nose; this acupressure point stimulates the root chakra.
3. Inhale, and exhale with a guttural “UH.” Repeat 3 times.



Fig. 3.1. Maya Arrival Mudra.

Illustration by Carolina Gutierrez.



Stimulating the Sacral Chakra with the Maya Take Mudra

1. Keep pinky, ring, middle, and index fingers straight, and use them to place pressure with two fingers below the belly button; this acupressure point stimulates the sacral chakra.
2. Inhale, and exhale with an “OO.”
3. Repeat 3 times.

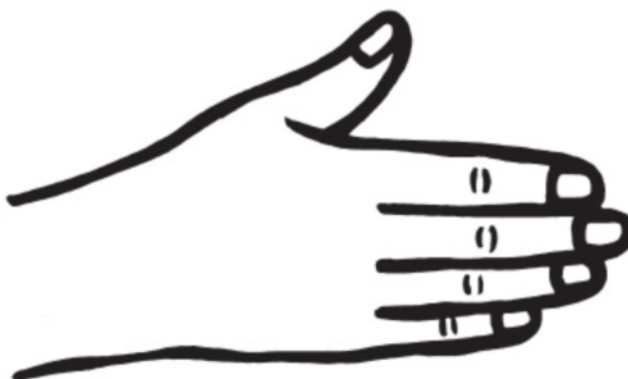


Fig. 3.2. Maya Take Mudra.



Fig. 3.3. Raising Maya Mudra.

Illustration by Carolina Gutierrez.

Journey into the Middleworld, and be ready to ask the questions corresponding to the cardinal space you are working with.

THE UPPERWORLD

Soul pieces that are in the Upperworld tend to involve traumas related to a “fallen” hero, heroine, situation, place, or time, and/or being stuck in an ideal metaphorical time or place. It is distinguished from the Middleworld’s ideal times and places in that the Upperworld tends to be more surreal and ethereal. The Upperworld tends to feel weightless and soft. I have seen castles and temples made of minerals and singing flowers and have been able to touch the sun and sky.

The Upperworld can be entered through dreams, mountain caves, tree trunks, waterfalls, and visualizations of clouds or rainbows. The ascended masters, archangels, Elohim, crystal keepers, etheric retreats, and other powerful light beings reside in the Upperworld. The crystal keepers of the Upperworld can also teach us how to attract and draw fragmented soul pieces into a crystal.

Navigating into the Upperworld with Breathwork

The three energy centers that are associated with the Underworld are the throat chakra (which can also be stimulated to access the Middleworld), third eye, and crown chakra. To navigate into the Upperworld, you can use the Cobra Pranayama or centering breaths described above or one of the following exercises.



Stimulating the Throat Chakra with the Prithvi Mudra

1. Join the tip of the thumb and tip of the ring finger, while the other fingers are straight.

2. Use your fingertips on both sides of your chest to firmly press in the indentation between the first rib and the lower border of the collarbone; this acupressure point stimulates the throat chakra.
3. Inhale, and exhale with an "EYE."
4. Repeat 3 times.



Fig. 3.4. Prithvi Mudra.

Illustration by Carolina Gutierrez.



Stimulating the Third Eye with the Vayu Mudra

1. Press the index finger on the base of the thumb, and keep the thumb on the index finger. Let the other fingers be straight.
2. Now place your straight middle finger directly between the eyebrows, in the indentation where the bridge of the nose meets the forehead, and place pressure at this point; this stimulates the third eye.
3. Inhale, and exhale with an "AYE."
4. Repeat 3 times.



Fig. 3.5. Vayu Mudra.

Illustration by Carolina Gutierrez.



Stimulating the Crown Chakra with the Active Guyan Mudra

1. The first joint of the index finger is bent under the first joint of the thumb, while the rest of the fingers are straight.
2. Place your straight fingers behind your earlobes at the indentation, and place pressure on this point; this stimulates the crown chakra.
3. Inhale, and exhale with an "EE."
4. Repeat 3 times.



Fig. 3.6. Active Guyan Mudra.

Illustration by Carolina Gutierrez.

Journey into the Upperworld, and be ready to ask the questions corresponding to the cardinal space you are working with.



Fig. 4.1. Late Classic rollout drawing of “The Altar Vase” at Altar de Sacrificios, depicting six supernaturals identified as wayob’.

The man dancing in jaguar pants is likely in the act of transforming into his jaguar coessence: ancient Maya men wore kilts and loincloths, not tight-fitting pants.

Courtesy of Ancient Americas at LACMA. SD-5504. Maya.

Drawing by Linda Schele. Copyright © David Schele.

Tecún Umán, one of the last rulers of the K’iché’ Maya in Guatemala, was said to have been able to shape-shift into his wayob’. Before the arrival of the Spaniards, Tecun reportedly flew up into the sky as a quetzal. But afterward he took on a larger form, possibly an eagle. Defending his people against the Spanish invasion in 1524, Tecún was reportedly killed by the conquistador Pedro de Alvarado.³⁶ Apparently there were others who also changed into their way animals, in forms that included snakes and vermin, to fight against the Spaniards.³⁷

WORKING WITH ANIMAL COESSENCES AND GUARDIANS

Like the ancient Maya and Mexica, we can have many kinds of spiritual and magical relationships with animals. For the purposes of this soul retrieval process, I focus on two types of relationships: animal coessences and animal guardians. I use the term *animal coessences* to refer to a sharing of similar sacred essence energy with a species of animal. Understanding and integrating our animal coessences’ instinctual ways of living and surviving can help us understand how to care for ourselves and stand in our power, which is particularly beneficial during the soul retrieval process. Animal guardians are animals with which we can also develop a strong relationship, although we may not necessarily be connected to them through the same sacred essence energy. Working with animal coessences, as well as with animal guardians, can be very healing and empowering.

Once we have developed a connection with an animal coessence or animal guardian, we can journey with and through them to gain insight into a situation and into ourselves. We can also send them to retrieve something for us, including stolen soul pieces.

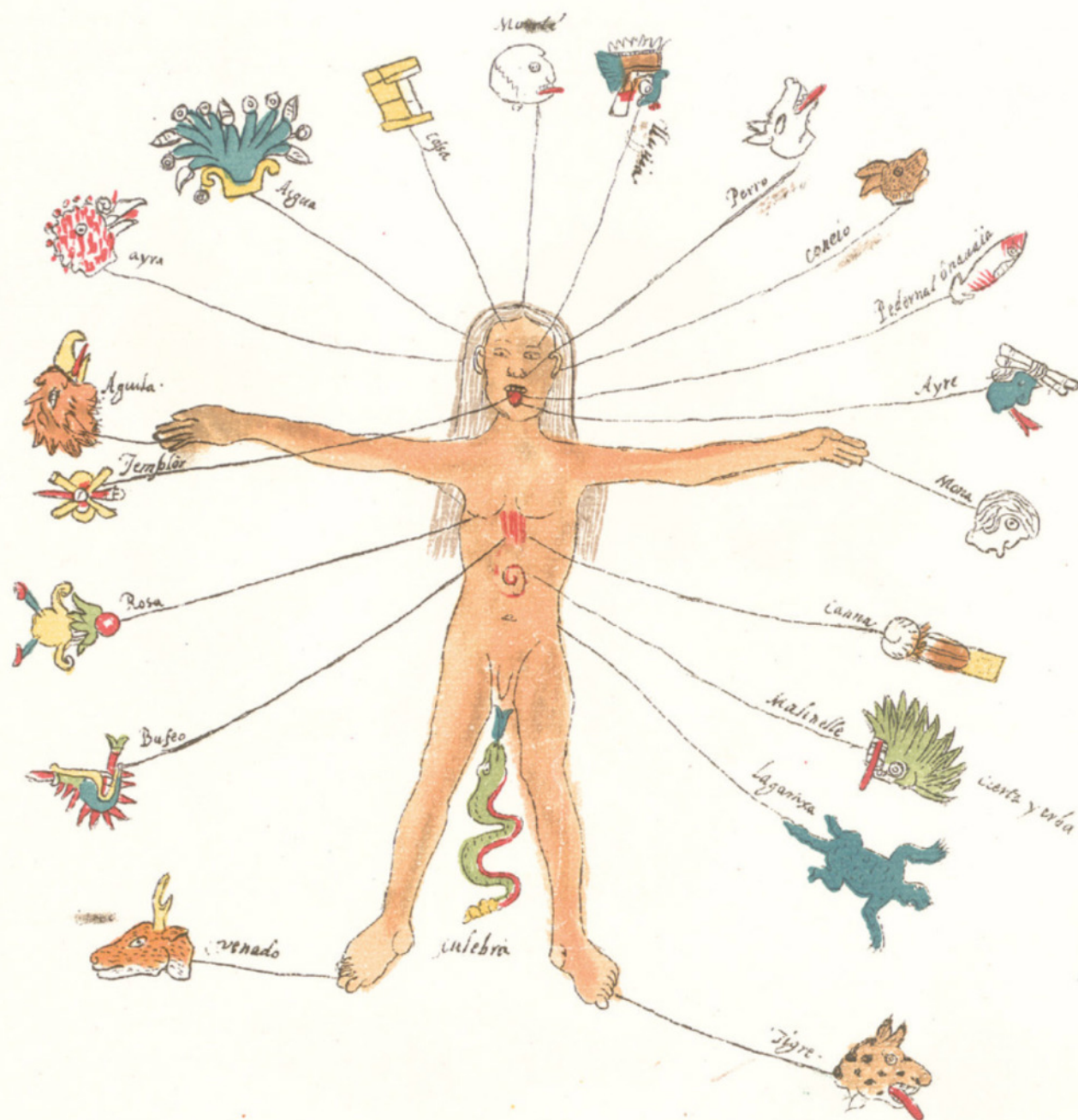
Determining the Identities of Animal Coessences and Guardians

Animal coessences and guardians can be made known to us in various ways. We can encounter them in our dream states or during trance journeys (also known as vision quests). Diviners or shamans can identify them for us, or they can be assigned at birth by a shaman midwife. We tend to feel strong spiritual connections with animal coessences; they tend to appear often in our physical realms with gifts, messages, and warnings. They are typically wild animals rather than domesticated ones (although of course there are exceptions). My mentor Barbara advised me to keep the identities of my animal coessences private, and so I do. In many ancient and modern Mesoamerican traditions, it is believed that if something detrimental happens to a person's animal coessence, something harmful can happen to the person, possibly even death. I do not necessarily adhere to this belief, but I do not think there is any reason to test these waters.

My first animal coessence came to me numerous times in dreams and vision quests induced by shamanic breathwork and drumming. It would also leave many gifts for me when I sang and called upon it. I do not feel it is one particular animal; rather I feel it is a species of animal. We developed a numerical guidance system whereby seeing a certain number of them at one time gives me a specific message. When I see just one, it is some kind of divine confirmation. Two means that I have to be discerning about something coming my way. Three means a shift. Four means divine closure, and more than four means that great fortune is coming my way. When I worked as an attorney and used to drive in Los Angeles morning traffic, we perfected this system, which for my part mostly consisted of listening and trusting. A couple of times I saw two of them, but I decided not to listen and stayed on my normal driving route. A few minutes later, I found myself in ridiculous traffic, due to an accident. This animal will also often appear to me during a soul retrieval session with a client, using the same numerical system.

My mentor told me that we normally have one animal coessence, but a person can have more than one, sometimes including domesticated animals. I have heard from other sources as well that powerful shamans can have more than one animal coessence. If *powerful* is being understood as having a high amount of sacred essence energy coupled with an expanded consciousness and awareness, then I would agree.

I discovered my second animal coessence during a profound ayahuasca journey in Peru. Although I do not feel that trance journeys need to be complemented with entheogens such as ayahuasca, for me it was invaluable to be working with ayahuasca's strong grandmother/mother energy to ensure that I could get out of my own way. During my medicine journey, I felt as though my subtle bodies had been transformed into my newly revealed animal coessence. I was initially and momentarily resistant to shifting into an animal that I was not expecting. I always felt like a feline, a panther, and I was surprised to experience the animal I became. But the discipline that grandmother ayahuasca



Queste sono le ~~xx~~ *severe* o *figure* le quali *eghino* usavano, per *marc* i *lor* numeri. le quali dicono che *et* erano dominio sopra gli uomini, come qui si rappresenta: et di questa modo *lor* medicavano, in alcuni s'immolava, o uocemente se dote qualche parte del corpo. Bufo sopra il fegato, rosa nelle manille, semblor, quella lingua, Aquila nel braccio d'istro, Ayra nell'ultra d'istro, canelo, nell'ultra sinistro, Pedernal ne denti, ayre nel fiato, Moma nel braccio sinistro, cane nel cuore, Malualie nell'obdella, Lagartixa nella matrice delle donne, Tigre nel pie sinistro, culebra nel membro virile dell'uomo come cosa dalla quale d'uonno l'origine del suo male: in questi modo tengono *eghino* la culebra, da qual si uolga parte ch'ella uenga per il maggior augurio di trarre gli altri: et con ancora i *medij* usavano questa figura in curavano et secondo il giorno et l'ora nella quale alcuni s'infettava. Con vedevano se l'infettiva era conforme con il giorno che regnava: Della qual cosa si conosce che questa gente non era con bestiale, come alcuni lo facevano, poiche tenevano tanti conti et ordine nelle cose loro, et usavano il medesimo modo che usano gli astologi, et i medici tra noi altri, che ancora ritiene questa figura, et così si muova ne reperi.

From Codex Vaticanus 3738 A, Loubat 1900 version, page 3v.

Courtesy of Ancient Americas at LACMA.



Plate 2. The creator deity Itzamná in the middle, inhaling breath as sacred essence energy.

Note Itzamná's earpool bead, identical to the breath sign before his face.

Vase K504. Photograph © Justin Kerr.

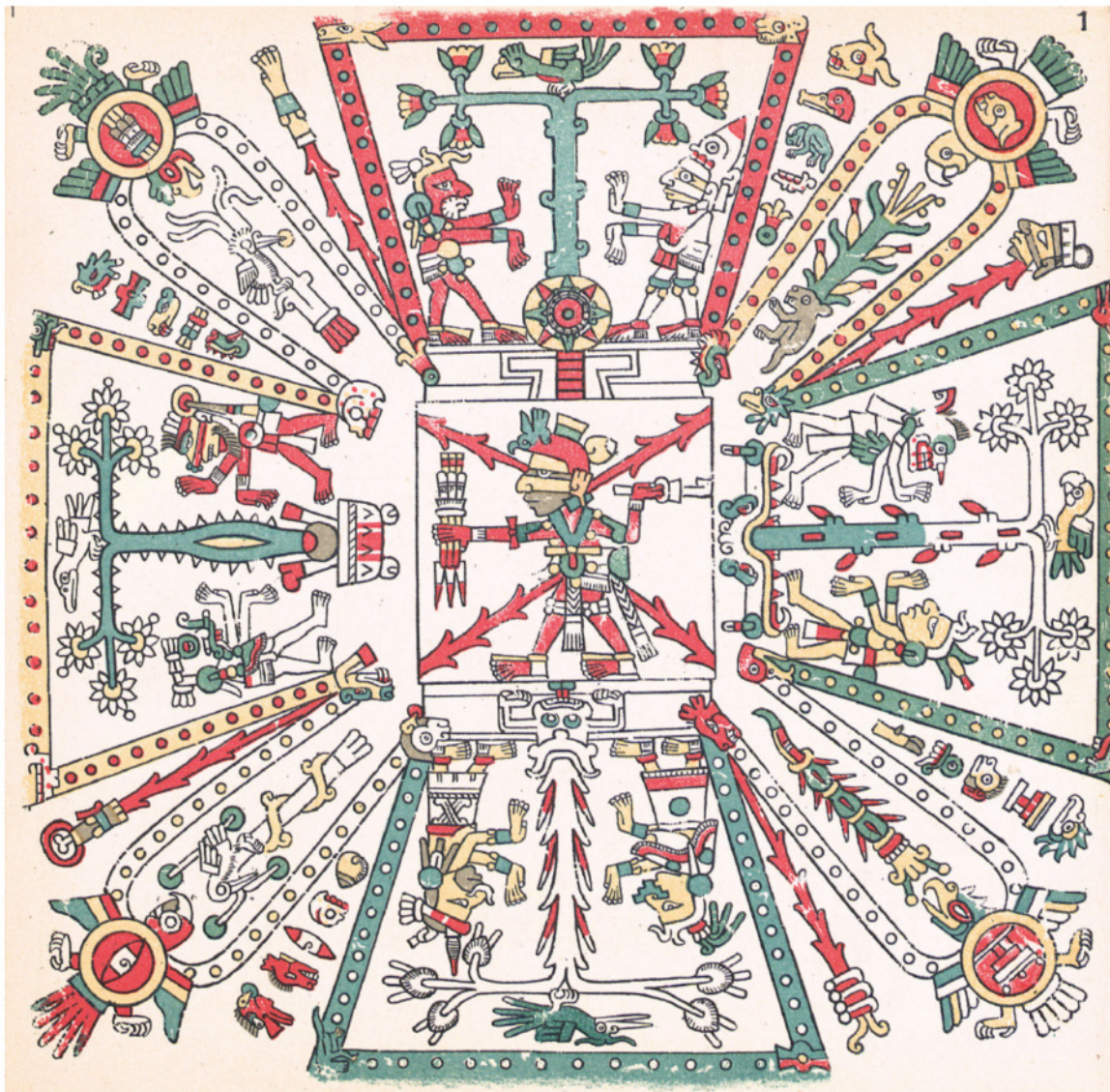


Plate 3. Cosmogram illustrating the four cardinal spaces and the center; presiding is the deity Xiuhtecuhtli (Nanahuatzin). The red frame at the top of the page represents the East, the left is North, the bottom is the West, and the right is the South.

From Codex Fejérváry-Mayer, Loubat 1900 version, page 1.

Courtesy of Ancient Americas at LACMA.



Plate 4. Scrying into a mirror and connecting with or becoming an animal coessence. The vase depicts a hybrid of a dog and jaguar contorting on the ground. This being and the insect on it are likely a way.

Vase K2929. Photograph © Justin Kerr.



Plate 5. God L resides in a luxurious palace, seated on a jaguar pelt throne under curtains, and is wearing the richest of brocaded capes with an extravagant feather-trimmed hat, with his messenger and avatar, Thirteen Sky Owl, sitting on top. This Princeton Vase depicts the beginning of his downfall. He is distracted by the beautiful women who attend to him while the Hero Twins behead one of his fellow Underworld gods.

Princeton Vase, K511. Photograph © Justin Kerr.



Plate 6. God L is on his knees submitting to the authority of the sun deity and petitioning for his aid.

Rabbit Vase, K1398. Photograph © Justin Kerr.



Questo era il 3.^o luogo dell'anime che passavano di questa vita, al gli andavano solo quelli de putini, che morivano senza l'auer uso della ragione. fingeano uno arbore che destillaua latte, dove portauano tutti i putini che morivano in quella età, perche il diavolo tanto ambizioso del honor di dio, anzi in q.^{to} ha uoluto honor la sua simulazione, perche come dicono i nostri buoni dottori, il limbo delli putini che morono senza baptesmo, o senza circuncisione, dela uicchia legge, o senza la uirtude d'l sacrificio de la naturale, cori ha fatto entrare a q.^{to} poudra genio che era q.^{to} luogo gli suoi peccati accresce un altro errore, che è persuaderli, che questi putini hanno da uir da quel luogo per repopular il mondo, da poi che sarà distrutto la 3.^a uolta, che si presentano che hanno da esser distrutto, perche le due già son passate.

Questo Tetzcatlipoca era uno de non più potenti Dii, quale dicono che apparue in questo paese, sopra d'un monte da loro detto, Tescatepec, che vuol dire monte de specchij. Faceuan gli grande reuer.^{te} e adorazione, in la oratione lo chiamauano Tictlacahuan, che vuol dire o sig.^{no} del quale noi siamo ser.^{ui} dipingonli in mano una certa armatura con una colla et carac.^{te} di frecce, et che gli esce del piede un serpente, e un matton di fuoco, e un fiume d'acqua, dinotando q.^{to} esser il creatore delli elementi: (alludendo forse all'errore de Manichei, che poneuano quel cattiuo principio delle cose uisibili) e l'autore delle guerre, afirmando q.^{to} esser uno di quelli che casorno del cielo, dicono li angeli del paese, che quando entravano dove era il suo tholo, cecidibant in facies suas, et così l'adorauano, et che pigliavano un poco di terra da quel luogo e la mangiavano per grand.^{ma} reuerenza, e le diceuano, s.^{ta} già qui siamo noi ser.^{ui} donaci tutto q.^{to} che hauemo da bisogno.

🕉 Navigating

Before going into the South, decide whether you intend to journey into a specific nonordinary realm or you will wait and see where your lost soul piece is. If you want to choose your destination, you can apply any of the [shamanic tools](#).

During the first few times when you journey, you may not recognize the realm where your lost soul piece is; furthermore, this soul piece may also be fragmented and lie in different realms or in the same realm. Consequently, consider coming back to the South in another journey to see if you find another soul piece that is connected to the set of issues or traumas that you are dealing with. When coming back, get a feel of which nonordinary realm you found the soul piece in. Doing so will help you understand more about this piece. Every nonordinary realm has its own characteristics that reflect the reasons the soul piece is there, and understanding these characteristics will illuminate how best to honor, heal, and love the lost soul piece.

🕉 Going into Trance

Start by inducing a slight trance state. You can engage in any of the [suggested methods](#) outlined: shamanic breathwork, dancing, drumming, rattling, or using sound frequencies. If you can induce a trance state quite readily, you may not need these tools. Nonetheless, you may choose to incorporate them in the understanding that they encompass your own personal ceremony. It is your ceremony: create it in a way that complements your life and preferences.

This exercise is ideal for slowing down brain-wave activity and entering into a deep trance state. Of course, drumming and any of the other shamanic tools also work.

The mudra is *chok* (to sprinkle). For *chok*, the index, middle, ring, and pinky fingers are together and slightly curled in; both hands are in Chok Mudra (see [fig. 5.1](#)). The right hand is above the head, with the arm gently extended up, elbow slightly bent, and the left hand is between the navel and sternum. With a slow inhale, switch the positions of the hands, so the left hand is now above the head, with the arm gently extended up, elbow slightly bent, and the right hand is between your navel and sternum. When the hands have switched positions, take 3 sharp breaths through the mouth while contracting the abdomen. Repeat this for at least 3 minutes. Then take 7 slow inhales and exhales in and out from the nose, feeling the heartbeat slow down as you inhale and exhale.



Fig. 5.1. Chok Mudra.

Illustration by Carolina Gutierrez.

⊙ Entering through Your Sacred Heart

In this slight trance state, set the intention to journey into the South through your sacred heart. You can state the command, “Stand aside, ego, in the name of God: I am that I am.” See yourself immersed in the violet fires, throwing fear, doubt, and toxic emotions into them. Then see yourself enveloped in the white fires of purification and resurrection, allowing them to purify you further and open you up to your full potential. (For more information on traveling into and out of the sacred heart, review [here](#).) After this, allow yourself to go deeper into your journey, and go into the South.

⊙ Going into the South

Go into a deeper trance state, frame your journey, and allow your consciousness to go to the South, the place of discovery, awareness, and understanding. You can do so by stating, “Wise spirits of the South, take me to your home, so that I may connect with a lost soul piece that is ready to be healed, nurtured, and honored. In this space, I will continue to discover and understand what I need to do to create a loving and safe space for this soul piece to return to. Thank you for your ongoing guidance and help.”

If this is not your first time journeying to the South, couch your command with the intention of continuing to work with a soul piece that is connected to the issues or traumas that you have discovered.

⊙ Finding the Soul Piece

When your consciousness navigates you to the South, you can call on your power animals, or other guides to take you to your lost soul piece. Alternatively, you can simply permit yourself to go to it. While you are in this space, notice your surroundings, and see if you can tell which realm you are in.

Once you perceive that you have come across the lost soul piece, observe it with whatever senses are the most predominant. See if you recognize it, and sense whether the energy is you in this lifetime or in another lifetime. Let it know that you have come to discover and understand why it left and has not returned. Allow the light of love to radiate out from your sacred heart and connect to the soul piece. Connect to it through that love-light and proceed with the discovery. You can ask it questions, such as:

- ◀ When did you leave me?
- ◀ Why did you feel you have to go?
- ◀ What do you have to teach me?
- ◀ What do you and I need to be healed?
- ◀ How can I honor you?
- ◀ How can I look after you?
- ◀ How can I help you feel safe?
- ◀ How can I love you?

- ◀ What can I do to create a space within me that you want to come home to?
- ◀ Are you ready to come home into our sacred heart?

On some occasions, the soul piece is ready to come back immediately. Generally this is when the person has been doing complementary work on the issue or trauma that prompted the soul loss. If the soul piece is ready to come back, use the love-light as a connection for it to find its way back home. If you are facilitating a soul retrieval for someone, encourage the person to allow their love-light to serve as a beacon for the lost soul piece.

If the soul piece came back, remember, the work is still not done. Go to all the cardinal spaces for their medicine and their sacred wisdom; every cardinal space has sacred essence energy for you, and your work with these spaces and energies will strengthen your soul piece. Continue to the West to see if there is anything that needs to be released, to the North for divine wisdom and guidance, and to the East for new beginnings. You can do so in one journey or throughout the days, weeks, and months to come. I recommend allowing time to integrate the wisdom and medicines of the cardinal spaces and spacing out the journeys. You may discover that there is more than one lost soul piece connected to the issue you have been working on.

Other times, the soul piece is not ready to come back immediately, for whatever reason. If the piece is not yet ready to return, maintain a connection with it by shining a love-light out to it from the sacred heart. It may come back after your journey during your contemplative integration, or at some other point in time. Whenever the piece comes back, be patient, compassionate, and loving with yourself. Soul retrieval is a process, and a wonderful opportunity for personal growth, self-awareness, and spiritual development. Always thank the wise spirits of the cardinal space you are working with to take care of the soul piece until it is ready to return.

Before you leave the South, ask the wise loving spirits of the South and the nonordinary realm you are in to continue to help you discover and understand what you need to do to create a loving and safe space for this soul piece. When your consciousness is ready to leave, go out through your sacred heart, seeing yourself immersed once again in the sacred white fires of purification and resurrection, and then in the violet fires. Take 6 deep inhales through the nose and exhales out of the mouth. Now allow some time to reflect on what you saw, heard, felt, or learned.

When we go into these spaces, sometimes the information retrieved is literal or metaphorical, and we must allow space for tuning in to what is relevant for the soul retrieval journey. Allowing space for sorting through the information is a wonderful way to step into our power and deepen self-awareness. It also reaffirms that ultimately we are responsible for our own healing and soul retrieval.

Contemplative Exercises

Make the time and space to stay in the South throughout the days and weeks to come by being open to understanding the answers to the questions you asked while journeying. As the ancient Mesoamerican shamans knew, diligent and disciplined rites can influence and possibly change repeated patterns of misfortunes.

Following are some contemplative exercises that can help ensure guidance from the South, whether or not you are engaging in a trance journey. As you reflect on what you have discovered, you will often have one soul piece or more return to you. The breathwork exercises in this book will also be helpful for grounding the return of the soul pieces.



Contemplative Questions

Starting the day with contemplative questions is a great way to open up to the divine guidance of the South. When our consciousness is contemplating the questions of the South, we continue to open up to its wisdoms and gifts, even in the mundane realm. You can say, “Today I will be open to receiving information concerning these things.”

- ◀ What do the soul piece and I need to be healed?
- ◀ How can I honor myself in order to create an ideal space for the soul piece to come back to?
- ◀ What can I do to create a space within me that will inspire the soul piece to come home to me?



Journaling

Writing about the soul retrieval process is a very effective way to reflect on the process, what is needed, and what is or is not working. Try to spend at least five minutes a day to journal, and record the following:

- ◀ Any insights regarding the lost soul piece
- ◀ Observations about how connecting with the lost soul piece made you feel, and what it brought up for you
- ◀ Any dreams about the soul piece
- ◀ Any blocks that you may be experiencing

If you are experiencing blocks, it is helpful to take a mindful approach, do some breathwork, and settle into a meditative or trance state. Observe the blocks as a detached, present, and objective observer. Identify the emotions driving the blocks, and then identify the opposite of each emotion. Dive into this opposite emotion, and visualize yourself moving through those blocks by using the opposite emotion to do so. If you do this repeatedly, you will eventually rewire your thoughts to move through those blocks.



Breathwork and Stimulating the Chakras

Take five minutes in the morning and/or the evening to do breathwork. Stimulate the chakras associated with the issues that are coming up during the soul retrieval process. Stimulating our energy centers while gently focusing on an intention helps frame it into our subtle energetic bodies, so that the mundane world, which is also made up of energy, interacts with these bodies through synchronicities to help us further along the path of discovery.

Start with [Cobra Pranayama](#) breathing and stimulate the chakras you have decided to work on. Afterward, turn your attention inward and repeat the questions you asked during your journey, or ask the sample questions. Reflect quietly on what came up, and be open to receiving information while you sleep. I find that doing breathwork before going to sleep is a great way to induce lucid dreaming and journey into the cardinal spaces.

Here are examples of issues that may have come up, and the chakras I would recommend working with that address those issues. For more information about the chakras, and the soul-loss information that is recorded in them, go [here](#).

Root chakra. Issues: mistrust, defensiveness, aggression, and unhealthy sexual relations and patterns. The Vayu Mudra and “UH” toning stimulate the root chakra. Press the index finger on the base of the thumb, and keep the thumb on the index finger. Let the other fingers be straight. Now place your straight fingers $\frac{2}{3}$ of the way up from the upper lip to the nose, stimulating the root chakra. Slowly inhale and exhale with a guttural “UH.” Repeat this 3 times. (See [fig. 3.5](#), for the Vayu Mudra.)

Sacral chakra. Fear, anxiety, paranoia, inability to manage emotions, and involvements in codependent relationships. Prana Mudra and “OO” toning stimulate the sacral chakra. Join the tip of the thumb with the tips of the little and ring fingers while keeping the other two fingers straight. Place pressure with the middle and index finger, two fingers’ distance below the belly button. Slowly inhale and exhale with “OO.” Repeat this 3 times.



Fig. 5.2. Prana Mudra.

Illustration by Carolina Gutierrez.

Solar plexus chakra. Disempowerment, powerlessness, narcissism, imbalanced energy levels, and inability to filter intuitive information. Ling Mudra and “OH” toning stimulate the solar plexus. Make a soft fist with your right hand and cup your left hand around your right, so both hands are together. Keeping the left thumb up, place your cupped hands together between the navel and sternum. Slowly inhale and exhale with “OH.” Repeat this 3 times.



Fig. 5.3. Ling Mudra.

Illustration by Carolina Gutierrez.

Heart Chakra. Inability to receive love or love selflessly, lack of compassion, and self-loathing. Prithvi Mudra and “AH” toning stimulate the heart chakra. Join the tip of the thumb and ring finger, while the other fingers are straight. Use your fingertips on both sides of your chest to firmly press at the center of your chest. Slowly inhale and exhale with “AH.” Repeat this 3 times. (See [fig. 3.4](#), for the Prithvi Mudra.)

Throat chakra. Inability to express oneself or commit to change and being prone to weight-related disorders. Om Mudra and “EYE” toning stimulate the throat chakra. Join the tip of the thumb and index finger while the other fingers are straight. Use your middle fingers on both sides of your chest to firmly press in the indentation between the first rib and the lower border of the collarbone. Slowly inhale and exhale with “EYE.” Repeat this 3 times.



Fig. 5.4. Om Mudra.

Illustration by Carolina Gutierrez.

Third eye. Spiritual disconnection, emotionlessness, inability to be dependable, and poor discernment skills. Active Guyan Mudra and “AYE” toning stimulate the third eye. The first joint of the index finger is bent under the first joint of the thumb, while the rest of the fingers are straight. Place your straight fin-

gers directly between the eyebrows, in the indentation where the bridge of the nose meets the forehead. Slowly inhale and exhale with “AYE.” Repeat this 3 times. (See [fig. 3.6](#), for the Active Guyan Mudra.)

Crown Chakra. Deep depression, confusion, and feelings of isolation. Suchi Mudra and “EE” toning stimulate the crown chakra. Place the middle, ring, and pinky fingers at the tip of the thumb, and keep the index finger straight. Place the index finger behind the earlobes at the indentation. Slowly inhale and exhale with “EE.” Repeat this 3 times.

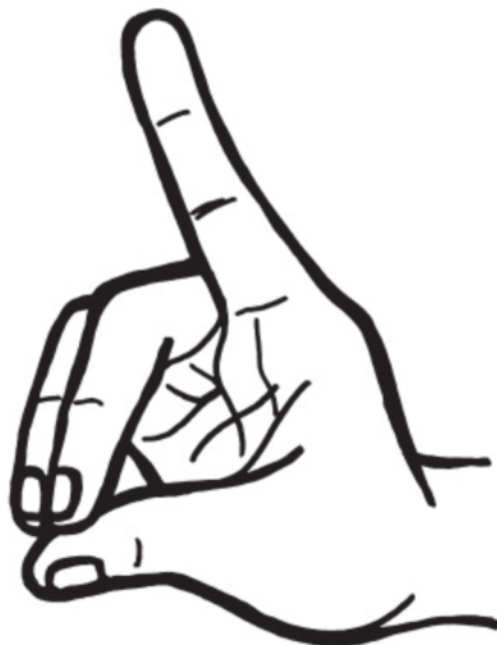


Fig. 5.5. Suchi Mudra.

Illustration by Carolina Gutierrez.

Discovering Soul Theft

When I discover that there has been a soul theft, I always encourage compassion and strength. Often a person who steals another’s soul has done so without ill will or malicious intent. But if they did it intentionally, it is more than likely that someone did the same to them and they experienced their own share of abuse. Approaching this vicious cycle with compassion aids the person in detaching from the drama and its effects, which is helpful in gaining the energy and power to take back the soul piece.

Soul theft is common in relationships that have unequal power dynamics, such as those between employer and employee and parent and child. People generally steal the soul of another for power; envy of a person’s power and the attention they get is also a very common reason. Some people attempt to deal with feelings of powerlessness by taking a soul piece from someone else. Mothers, for example, who are physically abused and/or are not valued in a relationship may do this with a child to help them deal with their feelings of powerlessness. These situations can be difficult because the child may not be ready to take back the soul piece, thinking the parent needs it more than they do.

The results of soul theft can be severe, manifesting as mental, emotional, spiritual, and/or physical illnesses, as well as repeating patterns of traumatic events. A spiritual illness can also manifest as being closed off and withdrawn; people may try to dim down their light so it will not be taken away again.

When I am journeying and I have learned of a soul theft, I assess the situation. If I sense that the thief is unaware of the negative effects on the victim and would have compassion when learning of this, I may try to explain to the thief what has been happening and ask them to return the soul piece. I may also bargain with the thief and offer them a visualized sacred object that contains and emits sacred essence energy, such as a staff, pendent, crystal, or idol. Ancient Mesoamerican shamans believed that to sustain life, humans had to recycle themselves or find appropriate substitutions such as precious objects, aromas, and liquids.⁴⁹ Similarly, I may offer a sacred object that I envision as having an abundance of sacred essence energy to trade for the stolen soul piece.

If I sense hostility, if I sense that the thief took the soul piece intentionally or is not ready to give it back, I will distract them and have one of my power animals come in and take back the piece.

Even apart from theft, there are many reasons that a soul piece may not have been retrieved. No one can take any part of our soul unless we have allowed it on some level. Before returning the soul piece, I inquire if the person has stepped into their own power and created a safe, loving, and honoring space within their heart and life for the piece. Working on closing off, healing, and rescripting the allowance is recommended before returning the soul piece. (See chapter 6, for more information on [rescripting and sealing off allowances](#)). If the soul piece is not ready to come back, I ask the person to emit a light of love from their sacred heart and connect to the piece with that love-light, keeping a sacred connection between the two.

Soul theft may happen in any one of the cardinal spaces; similarly, working to get the soul piece back can be done in any cardinal space. Even when the soul piece has been retrieved from the person who took the soul piece, it may not be ready to come back. On the other hand, even if there has been a theft, our soul pieces tend to naturally come back to us when we are honoring and loving ourselves. If the piece has not returned, it is likely that something else needs to be discovered and released. A lesson may need to be integrated before it can come back permanently.

SONIA'S SOUL THEFT

When Sonia first came to me for a *platica* (energetic heart-straightening talk) and a *limpia* (shamanic energy cleanse), she admitted that there were huge chunks of her childhood that she was unable to remember. She suspected that she had been molested by her stepfather. For the first few sessions, we worked on what she had come to first see me about—the direction of her career. Once she obtained the new position that she had been want-

ing for some time (a position she did not believe she would get or deserved), we moved on to do soul retrieval work.

First I had her do the Cobra Pranayama breathwork and centering exercise. I gave her a *limpia* by blowing Florida water on her head, heart, stomach, sacral and root chakras, and knees. I ran a rattle across her body, shaking dense energies and blowing them away with a feather fan. Then I got my Tibetan bowl and began placing her under a trance. (I can place myself in trance quite readily.) We entered the journey through the sacred heart.

Once in the journey, we went through a tunnel. At the end of it, we found ourselves in the Middleworld with scenery similar to that here on earth—a complex of townhomes. I sensed that Sonia's lost piece was inside one of the homes. I called on my crow to take me to the home where it was. The crow flew up over me and led me to the home. The front door was open. I heard screaming. A man was screaming and cursing at a little girl. I later found out that the little girl was Sonia's sister. I came in and stood back until the man spotted me. In my mind, I called upon Sonia's animal spirit guide, a bear, to get her out of the house. I asked the man where Sonia was, and he denied knowing. The bear was upstairs looking for Sonia. I could see through the bear's eyes. The bear ripped open the door to a closet where Sonia was being locked up. He placed Sonia on his back and stormed out of the house, dashing out in front of us with Sonia. I ran out following the bear.

Thereafter I went to speak to Sonia as a young girl. I asked her if she would like to return to Sonia's sacred heart. The little girl refused and told me that Sonia does not respect her body in many ways. She was not ready to return to her. During the journey, I was describing what I was seeing to Sonia and had Sonia create a love-light from her sacred heart to herself as a young girl. We went back out of the sacred heart, first through the sacred white fires and then through the violet fires. I had Sonia take six grounding inhales and exhales, inhaling through the nose, exhaling out the mouth.

I had Sonia gently open her eyes. I explained to her what her little girl told me. This is when she began crying and admitted to me that she normally had sex with men that she did not really care about, nor did they care about her. I recommended that she engage in more breathwork with a focus on the sacral and heart chakras and reflect on how she could value and love herself more as a person and a woman.

We continued to journey to the South for the next few sessions. Sonia told me she was no longer going to be involved in relationships with men who did not value her. She also told me that the number of men trying to get her to have sexual flings with them increased during this time, but she was refusing. She decided that she was no longer going to allow herself to be treated in this manner. In approximately our third session, we found ourselves in the Middleworld again. This time the soul piece that came forward was an adult version of her. I told her all the work that Sonia was doing and asked her, "How can Sonia love you, heal you, honor you?" The adult version of her turned to me and said, "Sonia is ready to begin to truly love me. I'm ready to return." I guided Sonia to release a love-light and connect to this soul piece and welcome her home back in her heart.

Although there was still work to be done, as we still needed to retrieve Sonia as a young child, the soul piece that was ready to come back was an integral part of her. This piece provided her with the energy and inspiration to begin honoring her spiritual nature on a regular basis and engage in more self-care and self-love. Approximately five months after we had begun to work together, she attracted a wonderful man who loves and adores her, and she loves and adores him; they are in a healthy, loving, and supportive relationship. When she was ready to work with the East, she had blossomed, and so had many of her other relationships—romantic, friendship, and familial. She was finally putting her guard down, while at the same time using balanced discernment, and she was playful, giddy, and truly joyous. When we journeyed to the East, the previously stolen soul piece of her as a child was ready to come back into her sacred heart and was excited at the prospect of living a life full of love, playfulness, and joy.



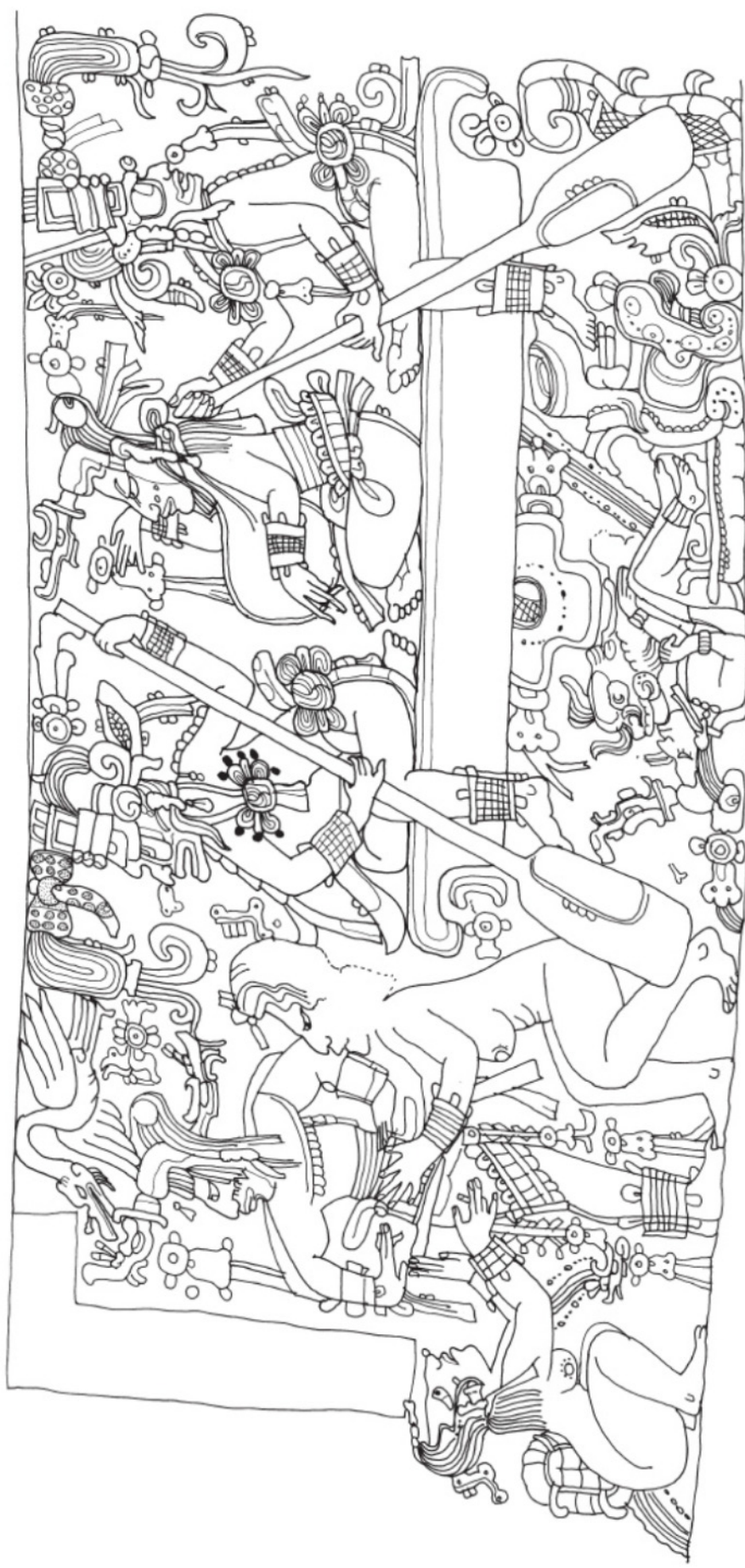


Fig. 8.1. Rollout drawing of Vase 3033 showing Maize deity being transported by Paddler Deities in their canoe. On the other side of the vessel, two nude women dress the Maize deity.

Courtesy of Ancient Americas at LACMA. SD-5515. Maya.

Drawing by Linda Schele. Copyright © David Schele.



Fig. 8.2. A burial scene embodying rebirth. Rollout drawing by Nikolai Grube of vessel K6547. On one side of the vessel (shown at right) a dead man, wrapped in a burial bundle, lies on a bench in his grave while mourners, dressed as the Maize deity, lament his death. On the other side (shown at left) the dead man, now reduced to bones, has been reborn as a cacao tree sprouting from the grave.

Courtesy of Ancient Americas at LACMA. SD-5503. Maya. Drawing by Linda Schele. Copyright © David Schele.

As I dove deep into the rich and powerful teachings of Stage 3 — Gridwork and Earth Alignment — it became clear that the depth and complexity of this material demand focused attention. Unfortunately, the page count has once again reached its limit, and to maintain clarity and quality, I must pause here.

The following stages — Dream Tech & Astral Training, Internal Alchemy & Lightbody Activation, and the profound Sufi and Islamic Occult Systems — are too vast and intricate to be contained within this volume. Therefore, I will reserve Stages 4 through 6 for the final part, Book 5, where I will not only complete these essential sections but also tie together all remaining loose ends. This structure ensures that each stage receives the thorough exploration it deserves, allowing the full system to unfold with precision and power in its proper time.

